CARL PHILIPP EMANUEL BACH'S SONATA FOR FLUTE AND BASSO CONTINUO (WQ 128): A TRANSCRIPTION FOR CELLO

A DISSERTATION

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

DOCTOR OF ARTS

BY

ERIC LAKANEN

DR. PETER OPIE: CO-CHAIR

DR. C. MICHAEL PALMER: CO-CHAIR

BALL STATE UNIVERSITY

MUNCIE, INDIANA

MAY 2020

ABSTRACT

DISSERTATION: Carl Philipp Emanuel Bach Sonata for Flute and Basso continuo (Wq 128): A Transcription for Cello

STUDENT: Eric Lakanen

DEGREE: Doctor of Arts

COLLEGE: Fine Arts

DATE: May 2020

PAGES: 144

Carl Philipp Emanuel Bach (1714–1788), the second surviving son of Johann Sebastian Bach, worked in a transitional period of music between the Baroque and the Classical period. He is considered the most notable sonata composer in Berlin during the reign of Frederick II of Prussia (Frederick the Great). Through C.P.E. Bach's fifty-seven (57) years of compositions, he worked in all major genres of the time except for opera, making original contributions to each.

C.P.E. Bach wrote three cello concertos, including Concerto in A minor, Wq 170 (1750), B-flat major, Wq 171 (1751), and A major, Wq 172, (1753), which also exist as versions for flute and keyboard. These concertos are early examples of virtuosic works for the cello highlighting its merits as a solo instrument, pre-dating the concertos of Boccherini and Haydn by over a decade. These three concertos require great technical skill of both the performer's left and right hands. With the pieces containing a plethora of Baroque bowing techniques, requiring brisk string crossings with great control in the right hand while moving vertically and horizontally on the fingerboard with the left, it is perhaps unfortunate that C.P.E. Bach's output of cello works was not greater.

By studying the shared flute and cello concertos C.P.E. Bach, this dissertation will use comparisons between the works for the two different instruments to create a transcription and a stereo recording of C.P.E. Bach's *Sonata in A minor, Wq 128, for Flute, Keyboard, and Basso continuo* for cello, keyboard, and basso continuo. This transcription is intended to help fill both a historical and pedagogical gap in the cello repertoire.

SUPPLEMENTARY FILES:

1. I. C.P.E. Bach Sonata for Cello and Basso continuo (Wq 128) - Andante - Eric Lakanen.aif
    - Stereo recording of the *Andante* movement from the transcription project. Performed by Eric Lakanen (Solo Cello), Peter Douglas (Harpsicord), and David Pira (Continuo Cello). Recorded, Produced, and Engineered by Eric Lakanen.
2. II. C.P.E. Bach Sonata for Cello and Basso continuo (Wq 128) - Allegro - Eric Lakanen.aif
    - Stereo recording of the *Allegro* movement from the transcription project. Performed by Eric Lakanen (Solo Cello), Peter Douglas (Harpsicord), and David Pira (Continuo Cello). Recorded, Produced, and Engineered by Eric Lakanen.
3. III. C.P.E. Bach Sonata for Cello and Basso continuo (Wq128) - Vivace - Eric Lakanen.aif
    - Stereo recording of the *Vivace* movement from the transcription project. Performed by Eric Lakanen (Solo Cello), Peter Douglas (Harpsicord), and David Pira (Continuo Cello). Recorded, Produced, and Engineered by Eric Lakanen.

KEY WORDS: Carl Philipp Emanuel Bach. Cello. Cello sonata. Flute. Flute sonata. Transcription.

DEDICATION

For Lily. May you will always find the time to watch Star Wars with me, play LEGO with me, and tell me "The cello's singing, daddy!"

ACKNOWLEDGMENTS

I would like to thank all of the members of my committee for their guidance and support throughout this entire process.

I would especially like to thank Dr. C. Michael Palmer for his constant encouragement in all aspects of this process. His ability to motivate me to just keep writing, regardless of my own insecurities about my abilities, brought this dissertation into reality. Without him, this dissertation would only exist in my mind, instead of on paper.

I would also like to express my gratitude to Dr. Peter Opie. In addition to his support and encouragement during this process, his vast knowledge of the cello and its repertoire was invaluable. I have learned so much from him about cello pedagogy, musicality, and performance throughout this process.

In addition to Dr. Peter Opie, I would also like to thank all of the cello teachers I have had throughout my life. Margaret Bush, Glenda Piek, Ken Kulosa, Kangho Lee, Erling Blöndal Bengtsson, Brandon Vamos, Christine Kim, and Dr. William Grubb. Every one of them has added to my palette a new color that has shaped me into the cellist and person that I am today.

I also need to express my appreciation for Dr. Christoph Thompson, whose advice on recording equipment and expertise on microphone techniques that would be best suited for the recording space was incredibly valuable.

My special thanks and gratitude to Peter Douglas and David Pira for their professionalism, hard work, support, and time in the recording process. Without their dedication to this project, the recording would not have been possible. Additionally, I must also

thank Dr. Rebecca Burkart for making sure the harpsichord was tuned and maintained before each recording session.

Finally, I would like to thank my family. My parent's belief in my abilities, from the first day I held a cello has always been unwavering. My fiancé Alison, for whose encouragement and support I will be forever grateful. And my daughter Lily, whose uncanny ability to wake up in the early hours of the morning and tell me to go to bed always came at the exact moment I needed to walk away and let my mind settle. I love you all and none of this would have been possible without you.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

Rhythmic Augmentation Examples:

C.P.E Bach Sonata in A-minor, Wq 128 (Allegro)

CHAPTER 1: INTRODUCTION

Unlike the music of the Middle Ages (800–1200) and Renaissance (14th–17th century), music in the early years of the Baroque (18th century) consisted of a consolidation, integration, and development of ideas introduced from the previous century.[1] The 18th century is usually divided by the year 1750, with the first half considered the late Baroque period and the second half the start of the Classical period. The first part of the 18th century is closely associated with the music of Vivaldi, Bach, and Handel, while the second part is associated with the music of Haydn, Mozart, and, later, Beethoven. Elements of what would be considered Classical can already be heard at the beginning of the century and the echoes of the Baroque are still heard in the latter.[2]

The 18th century was not a time marked by a consistency of style, but by its constant development and change. In cultural history, this century includes the Enlightenment in France and other countries, with its pursuit of "freedom, reason, and humanitarianism," as well as the arising of, *Sturm und Drang* (Storm and Stress) in Germany with its rebellion against conventional 18th century standards.[3] By the middle of the century, musicians and composers were developing new musical genres, including the concerto, opera buffa, ballad opera, symphony, and string quartet. It also saw the development of new forms, such as sonata and rondo.[4]

---

[1] Donald Jay. Grout, J. Peter Burkholder, and Claude V. Palisca, *A History of Western Music* (New York: W.W. Norton, 2006), 415.
[2] Ibid.
[3] William S. Newman, *The Sonata in the Classic Era* (New York: W.W. Norton, 1983), 3.
[4] Ibid.

The instruments considered most popular initially for the solo, melody, or *concertante* part of the sonata were the violin, flute and oboe. Less popular, but still present were sonatas for viola da gamba, cello, and bassoon, both as playing the *concertante* and the *basso continuo.* However, these less popular *concertante* instruments were more often associated with playing and/or realizing the basso continuo. The instruments that would realize the basso continuo (referred to as the *da corpo*) included the organ, harpsichord, lute, guitar, and harp. Monophonic instruments, that would only play the basso continuo line included the viola da gamba, cello, bassoon, and trombone.[5]

Solo Cello Music of the 18th Century

For the cello, the major composers for solo literature in the early 18th century were Antonio Vivaldi (1678–1741) and Johann Sebastian Bach (1685–1750). Vivaldi wrote a total of twenty-seven (27) cello concertos and nine (9) cello sonatas. The concertos were most likely written during his time teaching at Conservatorio dell'Ospedale della Pietà from 1704–1740, which consequently makes them works for students. These concertos do not make serious demands on the part of the soloist and could be considered "occasional pieces," written in a hurry to be performed once and then "forgotten."[6] The nine (9) cello sonatas of Vivaldi, most likely composed in the 1720s, represent the culminating works of this genre during the Baroque period.[7] They use a great variety of figuration, including string crossing/leaping figures, scale passages, broken thirds, and large leaps with many fast movements using figures that propel

[5] William S. Newman, *The Sonata in the Baroque Era*, 4th ed. (New York: Norton and Company, 1983)), 53.
[6] Elizabeth Cowling, *The Cello* (New York: C. Scribners Sons, 1983), 101.
[7] ibid, 91.

the rhythm, highlighting Vivaldi's use of "insistent rhythm."[8] Vivaldi's use of these techniques showed that the cello was capable of being virtuosic.

Bach's greatest accomplishment for cello is his *Six Suites for Unaccompanied Violoncello*, written sometime between 1717 and 1723.[9] This set of works is unique in the cello literature because there was no exact precursor at the time they were written. The first published editions of the set did not appear until 1825, more than 100 years after they were written. Since then, a multitude of editions with differing interpretations have been published. These works are also unique because no other composers copied the form and they are stylistically different from the unaccompanied works of Italian composers of the period.[10]

During the latter half of the 18th century many other Italian composers wrote concertos for the cello, including Boccherini, Borghi, Cirri, Graziani and Tartini.[11] Luigi Boccherini (1743–1805) was the most celebrated of these composers as well as an accomplished cellist.[12] Eight cello concertos are safely attributed to him (G.474–7, G.479–81, G.483). These concertos date from the 1760s when Boccherini is known to have played in public concerts in Vienna. Of these, the concerto in B-flat Major (G.482) has achieved the most notoriety.[13]

Another prominent composer of cello literature in the late 18th century was Franz Joseph Haydn (1732–1809). Haydn's two cello concertos (in C major Hob. VIIb: 1 and in D major Hob. VIIb: 2) are widely considered staples of the professional cellist's repertoire. The Concerto

---

[8] Elizabeth Cowling, *The Cello* (New York: C. Scribners Sons, 1983), 92.
[9] Allen Winold, *Bachs Cello Suites: Analyses and Explorations* (Bloomington: Indiana University Press, 2007), 9.
[10] Elizabeth Cowling, *The Cello* (New York: C. Scribners Sons, 1983), 96–98.
[11] Robin Stowell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 93.
[12] Ibid.
[13] Ibid.

in C major, the first of Haydn's two cello concertos, was written between 1762 and 1765, about two decades before the D-major concerto. It is considered an early work from the first years of Haydn's tenure at Esterhazy (1761–1790)[14]. The continuity of the rhythmic pulse and the numerous identical repeats of the first movement's main theme are Baroque features, while the shape of the musical gesture's point to the emergence of a new style: Classical. It can be considered a transitional work, stylistically representing both the Baroque and Classical period. This could be attributed to another transitional composer, Carl Philipp Emanuel Bach (1714–1788), who had a strong influence on Haydn.[15] The three great Viennese Classical composers, Haydn, Mozart, and Beethoven, testified more than once to the stimulating effect of C.P.E. Bach's work and its role in the formation of their compositional style.[16]

The Cello Works of C.P.E. Bach

The three cello concertos of C.P.E. Bach: Concerto in A minor, Wq 170 (1750), B-flat major, Wq 171 (1751), and A major, Wq 172, (1753), are early examples of major virtuosic works for the cello highlighting its merits as a solo instrument, pre-dating the concertos of Boccherini and Haydn by over a decade. These three concertos require great technical skill of both the performer's left and right hands. With the pieces containing a plethora of Baroque bowing techniques, requiring brisk string crossings with great control in the right hand while moving vertically and horizontally on the fingerboard with the left, it is perhaps unfortunate that C.P.E. Bach's output of cello works was not greater.

---

[14] Robin Stowell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 93.
[15] Joseph Haydn, *Violoncello Concerto in C major*, ed. by Sonja Gerlach (Munich: G. Henle Verlag, 1989), ii–iii.
[16] Hans-Günter Ottenberg *C.P.E. Bach* (Oxford: Oxford University Press, 1987), 187.

C.P.E. Bach's estate catalogue (NV 1790), lists all three works as keyboard concertos that had also been transcribed for violoncello or flute ("auch für das Violoncell und die Flöte gesezt").[17] Most sources mention only the keyboard version without mentioning the transcriptions. This is not the case, however, for the manuscripts in the hand of Johann Heinrich Michel, obtained by the collector Johann Jakob Heinrich Westphal in 1792 from Bach's widow. The title pages for both the A minor and the B- Flat major concertos seem to suggest that the keyboard settings were the original versions.[18] The B-flat major and A major concertos are similarly listed as concertos for violoncello in the 1782 catalogue of the Hamburg music dealer Johann Christoph Westphal, who describes them as "Neu et Original."[19]

C.P.E. Bach's Adaptations and Transcriptions

According to his 1773 autobiography, C.P.E. Bach decided to adapt all of the concertos he had written for other instruments for keyboard. These adaptations were most likely completed between the late 1750s and his departure for Hamburg in 1768. When Bach revisited his works, he often further elaborated and ornamented them. In the process of transcribing them for keyboard or flute, it appears that the cello concerto also underwent its own revisions based on the newly adapted versions. At later stages, the keyboard or cello concertos could have been further developed independently from one another. While different violoncello and keyboard versions are available, the flute concertos have been preserved in

[17] Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, xi.
[18] Ibid.
[19] Ibid.

only one manuscript.[20]

Given that C.P.E Bach transcribed the concertos for cello and flute, studying his adaptations will be informative for understanding his approach and conceptualization of how one can write for each instrument. A cursory comparison between the flute and cello concertos suggest the works maintain their basic form, structurally and harmonically, but there are significant changes in register, scale degree orders, melodic motion, and even additional material; all of which shows that Bach's realization of the works was not simply moving the solo voices to different registers. Instead, they highlight the strengths and capabilities of the instruments as well as highlight the virtuosity of the performers.

Compared to his compositions for cello, C.P.E. Bach's works for flute are abundant with eleven (11) flute sonatas and five (5) flute concertos. Given that C.P.E. Bach had written transcriptions of cello music for the flute, creating a transcription of a flute work for cello would provide new repertoire and pedagogical materials for cellists to better understand and experience this transitional period.

Purpose Statement

With the mastery of the work for cello evident in the concertos of C.P.E. Bach, I believe it is important to experience more cello music from this transitional composer both for its pedagogical merits and performance challenges. The cello concertos of C.P.E. Bach contain a variety of virtuosic techniques that require the performers to have mastery of both the left and right hand. These cello concertos exemplify the virtuosity of the performers left hand by

[20] Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, xiv.

showcasing its ability to jump between strings and to move horizontally across the cello with control and accuracy, while the right hand must be equally agile to use the variety of bowing techniques necessary to play these works.

More advanced repertoire, like the Classical cello concertos of Boccherini and Haydn, require many of the same necessary techniques that are found in the C.P.E. Bach concertos. They also introduce a greater vertical approach in the left hand, by ascending the fingerboard into the cello's higher registers. The creation of a new cello transcription of C.P.E Bach's work will help fill a gap, both historically and pedagogically, in the cello literature during this time period by expanding beyond the techniques necessary to play his concertos. This transcription will also act as a pedagogical steppingstone for cello students who are in need of more development in both right-hand and left-hand techniques to play the concertos of C.P.E. Bach and more advanced repertoire.

The purpose of this creative project was to create a transcription of C.P.E. Bach's *Sonata for Flute and Basso continuo in A minor (Wq 128)*, for the cello, based on study of his cello concerto transcriptions. This piece was from his first period of solo writing in Berlin, from 1738 to 1740.[21] In this time period, Bach completed a total of 17 works, which included five sonatas for flute, Wq 125–129. Additionally, during this period in Berlin, Bach wrote a sonata for cello, Wq 138, which has been lost.[22]

[21] Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works),* ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, xii.
[22] Ibid.

In the literature review (Chapter 2), I will explore the solo sonata as it evolves through the 18th century, highlighting the need for more cello works of this genre from the transitional time between the early and later part of the century. In addition to this historical analysis, a creative project will also be included. The study of C.P.E. Bach's shared works of flute and cello will ultimately lead to a transcription of Bach's *Sonata in A minor, Wq 128, for Flute, Keyboard, and Basso continuo* for cello, keyboard, and basso continuo, and a stereo recording of the work.

CHAPTER 2: REVIEW OF LITERATURE

The review of literature will discuss the origins of the cello and its pedagogy through the development of various national schools, the origins of the cello sonata by focusing on regional identities, the sonatas and other cello works of Carl Philipp Emanuel Bach, the relationship of the shared works for cello and flute, and finally, the proposed transcription project.

The Cello and its National Schools of Performance

Being familiar with cellists of past eras comes mostly from learning exercises and pieces taught from generation to generation; however, such experiences may convey little about the playing characteristics of their authors. Examining these past cellists' lives can teach us about the individuals in question as well as piecing together the puzzle of how "national schools" were formed. These national schools (which are traditions established in certain geographical regions or countries) established the pedagogy and performance practices passed down through the centuries. These developments did not occur simultaneously, nor were they identifiable by a uniformity of technical mannerisms. Playing techniques and approaches to musical style were systematized to correspond to local traditions, resulting in definable regional methods of performance.[23] For the purposes of this dissertation, the focus will be on the national cello schools of Italy, France, and Germany.

The Italian School

The roots of cello performance are found in Italy. Once the term "violoncello" began to be used with consistency (circa 1660), it becomes clear that the performers from the region of Bologna were the first to play a key role in furthering the use of the instrument. From Bologna,

[23] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 6.

expertise in cello playing expanded outward; first to Modena and Ferrara, and from there it spread further throughout Italian musical centers. The orchestra at the Basilica of San Petronio's (a church in Bologna that was an important center for instrumental music)[24] dissolution between 1696 and 1701 was a significant factor for the redistribution of Bolognese musicians.[25] Due to this event, as well as the disjointed political structure of Italy, migration of Italian musicians became common in the 18th century. Through this migration, Europe became enamored with Italian singing and string playing.

Unlike other schools of cello performance, the 18th century Italian school was not centered around a single player or location, but rather it encompassed performers who played with the technical and stylistic manner recognized as "Italian" by their contemporaries. The Italian style of cello playing is greatly influenced by the genre of opera, which include factors of superior technical expertise, attention to melodiousness, and a preference for distinctive compositional forms. These Italian cellists set in motion the quest for a more complex, yet idiomatic technique of playing.[26]

Little information of the Italian cello school is recorded in teaching manuals and was dispersed throughout Europe via personal contacts and the publication of performance materials. Some of the teaching philosophies of the Italian school can be found in Francesco Scipriani's *Principij da imparare a suonare il Violoncello e con 12 Toccate a solo* (Before 1753), Salvatore Lanzetti's *Principes ou l'application de violoncelle* (1756–67), and Pietro Rachell's

[24] Donald Jay. Grout, J. Peter Burkholder, and Claude V. Palisca, *A History of Western Music* (New York: W.W. Norton, 2006), 390.
[25] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 7.
[26] Ibid.

Breve metodo di violoncello (1837).[27] With documented teaching techniques being scarce, little is known about the lives of many well-regarded Italian cellists. As a result of the constant movement of these cellists throughout Europe, few anecdotes and recorded fragments, apart from their compositions, survived.[28]

The French School

In early 18th century France, the cello was initially seen as a crude imposter for the preferred viola da gamba.[29] Due to the plethora of excellent French gambists and an overall animosity for Italian culture, the acceptance of the cello as a solo instrument was slow for both French musicians and audiences.[30] By 1730, however, Italian string players who were performing in Paris made an impact on the French style. Many Italian cellists disseminated knowledge about the cello, inspiring French viol players to travel to Italy to study. One of the most prominent Italian-trained French cellists was Jean Barrière.[31]

Jean Barrière (1705–1747) was the earliest French composer to publish works that were idiomatic for the cello. Barrière's compositions were formative in the development of cello playing in France, yet little is known about his life. He came from a humble family in Bordeaux and was living in Paris in 1730 as a *Musicien ordinaire de notre Académie Royal de Musique.* He spent three years in Rome, beginning in 1736, after which he returned to Paris to continue composing for the cello. His compositions for the instrument are technically advanced as well as idiomatic of the instrument.[32]

---

[27] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 6–7.
[28] Ibid, 7.
[29] Margaret Campbell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 54.
[30] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 12–13.
[31] Ibid.
[32] Margaret Campbell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 55.

Despite Barrière's early contributions, Martin Berteau (1708–1771)[33], who was Barrière's contemporary, is considered the founder of the French school of cello playing. Berteau began his career training on the viola da gamba, with the Czech teacher Kozecz (of whom little is known), but switched to cello, allegedly, after hearing a performance by the legendary Francesco Alborea (1691–1739), who was widely known as 'Francischello'. In 1739, he performed a concerto of his own composition, which was received with much success, at the Concert Spirituel in Paris. He was known for his development of an advanced system of fingering as well as making considerable use of harmonics and his playing was celebrated for his beauty of tone and depth of expression.[34] The French school placed great interest in the resonances yielded by natural overtones and harmonics and that precision tuning and intonation were the key to success.[35] Additionally, the French cello schools stressed elegance and taste, achieved through a controlled bow technique.[36]

French performance techniques are recorded in numerous treatises including the Methods of Corrette (1741) (which first signaled the advent of the cello being a recognized and appreciated performance medium in France[37]) and Azzis (1788) Both Corerette and Azzis were non-cellists, regardless, their treatises were published by the Paris Conservatory in 1805. The treatises of French cellists Tillière (1764), Cupis (1772), Raoul (1802), Aubert (1802), Bideau (1802), Bréval (1804), Müntzberger (1804), Duport (1806), P. Vaillant (1815), Baudoit (1826,

[33] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 13.
[34] Margaret Campbell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 55.
[35] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 284.
[36] Ibid, 280.
[37] Ibid, 4.

1828), Hus-Desforges (1829), and Vaslin (1884) are personal testaments of their individual performance techniques.[38]

In addition to specific performers, several concert organizations furthered the development of the French cello school by promoting the performance of solo works. These organizations, both originating in Paris, included Concert Spirituel and the Société Académique des Enfants d'Apollon. The Concert Spirituel was organized in 1725 to provide public concerts of sacred music when opera was prohibited during the penitential seasons of the church year. The Société Académique des Enfants d'Apollon, founded in 1741, was a private group of professional and amateur musicians that sponsored a yearly concert.[39]

The German School

In Germany, it is not known exactly when the cello superseded the viola da gamba.[40] As in France, the cello was introduced to Germany by Italian musicians and was also met with slow acceptance among court musicians. One major difference, however, was that while Paris was the cultural center of France, Germany was loosely unified as a political entity with Austria, and by the middle of the 18th century, several cities were supporting a high quality of cello performance.[41] Vienna and Berlin were consistent musical centers throughout the 18th and 19th centuries, with other places of musical significance shifting due to the dynastic and political reorganizations. Cities drawing significant musical talent to their court orchestras included Bonn and Dresden.[42]

---

[38] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 13.
[39] Ibid.
[40] Margaret Campbell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 58.
[41] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 33–34.
[42] Ibid, 34.

The Bonn Kapelle, which was dissolved in 1792 during the French invasion, was home to musicians and composers such as Joseph and Anton Reicha, Bernhard and Andreas Romberg, and Ludwig van Beethoven. In contrast, Dresden maintained greater economic and political consistency, which allowed it to support a distinguished court orchestra during the 18th and 19th centuries. Dresden is notable for cello performance due to the inclusion of cellists Jean Balthasar Tricklir, and Romberg's protégés Fredrich Dotzauer (1833) and Fredrich Kummer (1839).[43]

The majority of cello methods came after the turn of the 19th century in Germany (the exception being Baumgartner (1774) and Kauer (1788)), with methods published by J. Alexander (1801), J. Frohlich (1808), and Bernard Staistny (1829).[44] While these cellists contributed to the popularity of the cello as a solo instrument, It was Bernhard Romberg who is regarded as the 'father' of the German cello school.[45]

Bernhard Heinrich Romberg (1767–1841)[46] was born in Dinklage to a musical family where he first studied cello with his father Johann Conrad Schlick[47] and first performed in public concerts at the age of seven with his cousin Andreas Romberg, who was a violinist.[48] Andreas and Bernhard later toured Europe, where they met violin virtuoso Giovanni Battista Viotti (1755–1824) at the Concert Spirituel in Paris in 1784. The French influence of cello playing was beneficial to both Romberg's playing and compositional style.[49] While his compositions, which

[43] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 34.
[44] Ibid.
[45] Margaret Campbell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 58.
[46] Elizabeth Cowling, *The Cello* (New York: C. Scribners Sons, 1983), 134.
[47] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 37.
[48] Margaret Campbell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 58.
[49] Ibid.

includes, but not limited to, ten (10) cello concertos (1791–1830) and three (3) concertinos (Op. 51, 57, and without Op. no.)[50], they are regarded as being mostly of academic interest. These pieces are useful for laying a foundation for playing traditional tonal music, using reiterated finger patterns, shaped to figurations of notes that frequently repeat. While these works may be outmoded for recital use, they are still of considerable pedagogical value.[51] Romberg also implemented a number of new ideas which would later lead composers in extending the cello's potential as a solo and ensemble instrument. He made use of thumb-position more than any composer since Boccherini and paid tribute to Jean-Louis Duport for his established system of fingering, which he would use to develop a more advanced left-hand technique.[52] Romberg's cello method was published in 1839.[53] Romberg had a significant influence on cello playing of his time and his teachings undoubtedly contributed to the German methods of cello playing published by his students Fredrich Dotzauer (1833) and Fredrich Kummer (1839).[54]

In the German school, the harmony of the music, not the nature of the cello, determines the spirit of performance. According to Romberg, "When a Concerto is written in a major-key, it should be executed with brilliancy and animation: when composed in a minor-key, an expression of melancholy should prevail throughout."[55] The German school also emphasized the wide variation of dynamic levels (light and shade).[56] Like the French school, cellists of the German school believed accurate intonation was necessary for fine playing, but did not relate

[50] Elizabeth Cowling, *The Cello* (New York: C. Scribners Sons, 1983), 134.
[51] Ibid, 136.
[52] Margaret Campbell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 58.
[53] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 34.
[54] Ibid.
[55] Ibid, 274.
[56] Ibid, 280.

intonation to sound production as their French colleagues did. Instead, cellists of the German school were more interested in the construction of the cello and that achieving a resonant sound was realized by refitting the instrument.[57]

In summation, the Italian cello school is noted for its superior technical expertise and its attention to melodiousness, while examining more complex and idiomatic techniques of playing. However, due to the lack of documented teaching techniques, modern cello pedagogy arises from the French and German schools. The treatises of the French school place great interest in natural overtones, harmonics, precision tuning and intonation, and an elegance created with a disciplined right-hand. The German school, with most of its treatises and methods coming after the turn of the 19th century, shares ideas with the French and Italian traditions. However, the German school places greater emphasis on the harmony and dynamics as opposed to the natural characteristics of the cello. It also gives more attention the left-hand techniques, expanding upon the French system of fingering, by utilizing more thumb-position, blocked-hand positions, and developing a system of repeating finger patterns.

The development of cello methodologies based on regional identities was influenced by established musical traditions in those regions. Additionally, the establishment of the national cello schools would also influence the repertoire written for the instrument, as many of the composers of this literature were also the performers. The role of the cello in the sonata would change drastically from the late 17th century through the late 18th century. The development of the cello sonata would mirror advancements in cello techniques initiated by the national schools.

---

[57] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 286.

The Cello Sonata

The cello sonata underwent three different forms of development in the 18th century, the cello and continuo sonata, the accompanied sonata, and the duo sonata.[58] The first path, for cello and continuo, involved the cello as a principal soloist. Harmonic support in the form of semi-improvised chords or the realization of a prescribed figured bass was provided by the continuo or a keyboard instrument (normally an organ or harpsichord), which could be joined or replaced by a plucked or bowed instrument. In addition, the bass line could be sustained, normally by another cello or a gamba.[59] This version of the sonata became evident in the late 17th century and persisted well into the third quarter of the 18th century.[60]

The cello sonata's second path of development was the accompanied sonata, which involved the cello in a subordinate role to an obbligato (i.e., notated) keyboard part.[61] The composition of sonatas with continuo persisted in the second half of the 18th century, but there was an increasing trend towards leaving bass parts unfigured or incorporating into them more prominent musical material. This transition of the bass line from its simple, harmonic supporting role, eventually gave way for it to be a role of equal partnership, resulting in the accompanied sonata replacing the sonata with continuo.

The cello sonatas third path, the duo sonata, began with the early sonatas of Beethoven and his contemporaries, released the cello from its subordinate role in the sonata with continuo

[58] Robin Stowell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 116.
[59] Ibid.
[60] Ibid.
[61] Ibid.

giving the cello and the keyboard equal voices.[62] It challenged the dominance of the accompanied sonata and eventually replaced it, allowing the duo sonata to blossom during the late 18th century. [63]

The three evolutions of the cello sonata: cello and continuo, accompanied sonata, and the duo sonata, are rooted in regional traditions, like the national schools of cello playing. For the purposes of this study, focus will be placed on the composition of the continuo sonata, which was the longest standing tradition in cello sonatas for most of the 18th century.

Italian Cello Sonatas

The Italian cello sonata traces its origins to northern Italy in the late 17th century, while emancipating the instrument from its subordinate bass role. Two different styles of sonatas emerged: the *sonata da camera (*chamber sonata) and the *sonata da chiesa* (church sonata). The chamber sonata was essentially a suite of stylized dances while the church sonata had no dance affiliations.[64]

Italian composers contributed most to the cultivation of the genre and to the development of an appropriate technical and musical language. Much progress was made during the first half of the 18th century in understanding the cello and adapting it to the medium. Notable Italian composers of the genre include Giuseppe Valentini, Gaetano Boni, Antonio Vivaldi, Benedetto Marcello, Giorgio Antoniotto, Salvatore Lanzetti, Giovanni Somis and Giovanni Sammartini.[65] Of these early Italian sonatas, those of Benedetto Marcello (1686–

[62] Robin Stowell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 116.
[63] Ibid.
[64] Ibid.
[65] Ibid, 117.

1739) were the first to be widely circulated. Originally published in 1732 (Op. 2), this collection of six (6) sonatas exists in versions for the bass gamba, making it unclear for which instrument the works were first written.

During the Baroque period, the cello sonatas of Antonio Vivaldi (1678–1741) represent the culminating works in this genre during the Baroque period. Vivaldi wrote a total nine (9) cello sonatas, though he only published six of them in his lifetime. These sonatas most likely originated in the middle of the 1720s but were not as well circulated as the Marcello sonatas due to the fact that there was only one modern edition available of the works before 1955.[66]

Following the Baroque period, the three published sets of sonatas, containing six sonatas each, by Carlo Graziani (Op. 1, 2 and 3, written in 1760–70), and the thirty-four (34) sonatas of Luigi Boccherini (written approx. 1760–1805) show the cello's changing role as a solo virtuosic instrument. Most of the sonatas are comprised of three movements, exploit the higher registers of the cello, and mirror their composers' skills as virtuosic performers. However, composers in various other European countries, particularly France and Germany, challenged Italian predominance in sonata composition.[67]

French Cello Sonatas

In France, the cello sonata was first developed by Italians Giovanni Pietro Ghignone (1702–1744), Jean Baptiste Canavas (1713–1784), and Giuseppe Fedeli Saggione (1670–1733), living in Paris. Boismortier's *Cinq Sonates* Op. 26 (1729) is considered the first published cello

[66] Elizabeth Cowling, *The Cello* (New York: C. Scribners Sons, 1983), 91–92.
[67] Robin Stowell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 120.

sonata collection, Michel Corrette's six sonatas: *Les delices de la solitude* Op. 20 (1739), and Jean Barrière's four (4) books of sonatas (books 1–2, 1733 and books 3–4, 1736–1739).[68]

Barrière's first two books contain a mixture of church and chamber music traditions. These works present many technical challenges, including passages in double-stopped thirds, arpeggiated chords, and brilliant passagework in the higher registers of the cello. These sonatas are in four or five movements (usually in the slow-fast-slow-fast configuration), with several of the movements using dance titles.[69] The Third and fourth book are yet more technically challenging and even include transitional Adagios between movements. These sonatas of the later books are between three and five movements and were published after Barrière's travels in Italy in 1736.[70]

Other notable Parisian contributions to the cello sonata were François Martin's *Sonata da camera* Op. 1 (1748) and six (6) *Sonates* Op. 2, (1746), and Patouart's six (6) *Sonates* Op. 1 (1749). These published works of Boismortier, Barrière, Martin, and Patouart are the forerunners of the virtuoso sonatas of the French Classical school.[71]

German Cello Sonatas

Compared to Italy and France, German cello sonatas were far less numerous in the early to middle 18th century. Nonetheless, works include Jacob Klein's *le jeune*'s *Sonates à une Basse de Violone & Basse Continue* Op. 1 (1720)[72], Joseph Spourni's sonatas (one sonata in the Bononcini collection, possibly written in 1740, as well as Op. 4, 12, 13, and 14, of which the

[68] Robin Stowell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 118.
[69] Ibid, 118–119.
[70] Ibid, 119.
[71] Ibid.
[72] Ibid, 118.

dates are unknown)[73], and Johann Triemer's six sonatas Op. 1 (1745). Additionally, Johann Ernst Galliard composed a set of six sonatas for bassoon or cello (1733), but only two of these works (F and A minor) are occasionally performed on the cello.[74]

In Germany, continuo sonatas for the cello were not being composed until the second half of the 18th century. This late adoption and lack of popularity for the composition of the cello sonata might be explained by the lack of an established national method of cello playing and teaching in Germany. The cello sonatas of Anton Kraft (1749–1820) can be seen as the highest point of development in Germany of the continuo sonata. [75] Though Kraft was an accomplished cellist, he was less than a great composer.[76] Kraft published two (2) sets of sonatas, Op. 1 (1790) and Op. 2 (approx. 1790) that are now rarely played. These six (6) sonatas are often described as bland[77] and fail to show the flair and imagination of sonatas from French and Italian traditions.[78] The six (6) sonatas are all three movement works (fast - slow - fast) that lack innovation in their formal structure.[79]

While it was common for the virtuosi of the cello to write and perform their works during the 18th century, compositions for the cello written by non-cellists, especially in the middle 18th century, were scarce. Compositions that do exist include: Leonardo Leo (1694–1744), six (6) cello concertos (1737–1738)[80], Georg Matthias Monn (1717–1750), cello concerto

---

[73] Elizabeth Cowling, *The Cello* (New York: C. Scribners Sons, 1983), 93.
[74] Robin Stowell, *The Cambridge* Companion to the Cello (Cambridge: Cambridge University Press, 2009), 119.
[75] Ibid, 121.
[76] Elizabeth Cowling, *The Cello* (New York: C. Scribners Sons, 1983), 122.
[77] Ibid.
[78] Robin Stowell, *The Cambridge* Companion to the Cello (Cambridge: Cambridge University Press, 2009), 121.
[79] Elizabeth Cowling, *The Cello* (New York: C. Scribners Sons, 1983), 123.
[80] Ibid, 104.

in g-minor (1740)[81], George Christoph Wagenseil (1715–1777) cello concerto's in A-major, WV 348 (1752) and C-major, WV 341 (1763)[82], and Carl Philipp Emanuel Bach (1714–1788) cello concerto's in A minor, Wq 170 (1750), B-flat major, Wq 171 (1751), and A major, Wq 172, (1753)[83]. Of these composers, C.P.E. Bach is the most prolific. While his three cello concertos are the only surviving works specifically written for the instrument, his catalogue of works also include three (3) sonatas for viola da gamba, C-major, Wq 136 (1745–46), D-major, Wq 137 (1745–46), and G-minor, Wq 88 (1759), for which cello editions now exist.[84]

Carl Philipp Emanuel Bach

C.P.E. Bach, the second surviving son of Johann Sebastian Bach, worked in a transitional period of music between the Baroque and the Classical period. He is considered the most notable sonata composer in Berlin during the reign of Frederick II of Prussia (Frederick the Great) and is also credited more often than any other composer of the time for the "perfection" of the pre-Classical sonata.[85] C.P.E. Bach's composition career falls into three periods: his student years at Leipzig and Frankfurt-an-Oder (1731–1738), his service in Berlin to Frederick the Great (1738–1768), and his final years as the director of music in the five chief churches of Hamburg (1768–1788).[86] Through C.P.E. Bach's fifty-seven (57) years of compositions, he worked in all major genres of the time except for opera, making original contributions to each.

---

[81] Elizabeth Cowling, *The Cello* (New York: C. Scribners Sons, 1983), 109–110.
[82] Robin Stowell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 2009), 93.
[83] Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, xiv.
[84] C.P.E. Bach, *Gamba Sonatas Wq 88, 136, 137,* ed. by Ernst-Günter Heinemann (Munich: G. Helnle Verlag, 2011), V–VI.
[85] William S. Newman, *The Sonata in the Classic Era* (New York: W.W. Norton, 1983), 413.
[86] David Schulenberg, *The Instrumental Music of Carl Philipp Emanuel Bach* (Ann Arbor, MI: UMI Research Press, 1984), 5.

Of his major contemporaries, only Georg Philipp Telemann (1681–1767) had a longer active career.[87]

C.P.E. Bach was essentially independent as a composer in the sense that he was not under obligation to compose regularly in a particular style or genre. This was due to the fact that he was not held in high regard at his position in the court of Frederick the Great. During later years of his employment in Berlin, music composed by Frederick and the flutist Johann Joachim Quantz (1687–1773) comprised the majority of performed works.[88] As a consequence, a stream of impressive writing in several genres (concerto, sonata, and trio-sonata) begins after C.P.E. Bach's establishment in Berlin (1742–1748) and also again in the early 1760's.

C.P.E. Bach's most substantial contribution to composition are his keyboard works, which he wrote throughout his life. Most of his works for one or two instruments with basso continuo (solo sonatas and trio sonatas) were composed relatively early in his career, whereas accompanied-keyboard compositions, a Classical style, are later.[89] His vocal works (lieder), which make up his second most numerous category composed, were composed in the final twenty (20) years of his life during his time in Hamburg.

C.P.E. Bach's output culminates to over 900 works. Wotquenne's index includes, but is not limited to, 345 works for keyboard, 290 secular and sacred songs, and 265 sonatas or sonatinas.[90] What is more impressive than the quantity of sonatas composed by C.P.E. Bach, is

---

[87] David Schulenberg, *The Music of Carl Philipp Emanuel Bach* (Rochester, NY: University of Rochester Press, 2014), 5.
[88] David Schulenberg, *The Instrumental Music of Carl Philipp Emanuel Bach* (Ann Arbor, MI: UMI Research Press, 1984), 5.
[89] David Schulenberg, *The Music of Carl Philipp Emanuel Bach* (Rochester, NY: University of Rochester Press, 2014), 5.
[90] William S. Newman, *The Sonata in the Classic Era* (New York: W.W. Norton, 1983), 415.

the astonishing diversity, breadth of styles, originality, and skill with which all these were accomplished.[91]

Solo Sonatas of Carl Phillip Emanuel Bach

In the 1720s, when C. P. E. Bach was growing up in Leipzig, Italian solo sonatas with four movements (i.e., slow-fast-slow-fast) were giving way to three-movement works containing a single slow movement. During the 1730s and 1740s, the solo sonata with three movements (slow-fast(er)-fast), was popular for sonatas composed in Dresden and Berlin. This form is exemplified by the compositions of Johann Joachim Quantz (1697–1773) for flute and basso continuo and was a form Bach utilized until moving to Hamburg in 1768.[92]

At the time that C.P.E. Bach was composing this only known cello sonata (Wq 138) (now missing), he completed a total of 18 works (*see Table 2.1*). Among these works are five sonatas for flute (Wq 125–129), composed in Berlin between 1738 and 1740. These sonatas may well have had a more elevated audience, as C.P.E. Bach had most likely been promised a position with the future king (Frederick II of Prussia) in 1738 and had already begun serving him informally.[93]

[91] William S. Newman, *The Sonata in the Classic Era* (New York: W.W. Norton, 1983), 421.
[92] Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works),* ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, xiv.
[93] Ibid.

Table 2.1: C.P.E. Bach's Compositions from 1738-1740

Year	Work	Instrument	Catalogue	Revision
1738	Sonata in A-Major	Keyboard	Wq 65/10	1743
1738	Concerto in G-Major	Keyboard	Wq 4	N/A
1738	Sonata in B-flat Major	Flute and Basso continuo	Wq 125	N/A
1738	Sonata in D-Major	Flute and Basso continuo	Wq 126	N/A
1738	3 Arias	Tenor	Wq 211	N/A
1738	Sonata in G-Major	Keyboard	Wq 62/2	N/A
1739	Sonata in G-Minor	Keyboard	Wq 65/11	N/A
1739	Concerto in C-Minor	Keyboard	Wq 5	1762
1739	Sonata in G-Major	Flute and Basso continuo	Wq 127	N/A
1739	Sonata in D-Major	Keyboard	Wq 62/3	N/A
1740	Sonata in G-Major	Keyboard	Wq 65/12	
1740	Sonata in F-Major	Keyboard	Wq 48/1	N/A
1740	Sonata in B-flat Major	Keyboard	Wq 48/2	N/A
1740	Concerto in F-Major	Two Harpsichords	Wq 46	N/A
1740	Concerto in G-Minor	Keyboard	Wq 6	N/A
1740	Concerto in A-Major	Keyboard	Wq 7	N/A
1740	Sonata in A-Minor	Flute and Basso continuo	Wq 128	N/A
1740	Sonata in D-Major	Flute and Basso continuo	Wq 129	N/A

Source: Alfred Wotquenne, *Thematisches Verzeichnis Der Werke Von Carl Philipp Emanuel Bach: (1714-1788)* (Wiesbaden: Breitkopf Und Härtel, 1988).

Keyboard sonatas and concertos formed the bulk of C.P.E. Bach's work at Berlin before 1753 he also composed a small number of solo and trio sonatas. The sonatas for flute and other solo instruments holds to many national conventions while more ambitious than his previous sonatas.[94] During the 18th century, most of the solo sonatas did not circulate beyond a few owners. Bach's autographs and house copies, from which the existing manuscripts

[94] David Schulenberg, *The Music of Carl Philipp Emanuel Bach* (Rochester, NY: University of Rochester Press, 2014), 86.

descended, are lost. Only the unaccompanied flute sonata, Wq 132, was published during the composer's lifetime, and consequently it must have had the widest circulation.[95]

The Parallel Flute and Cello Concertos of C.P.E. Bach

Carl Philipp Emanuel Bach's substantial concerto repertoire also includes six concertos for solo flute, three of which may have originated as cello concertos.[96] All six concertos stem from C.P.E. Bach's years in Berlin, at least in their earliest versions, with composition dates in C.P.E. Bach's estate catalogue ranging from 1744 to 1755.[97]

The three flute concertos Wq 166 (in A-minor), Wq 167 (in B-flat major) and Wq 168 (in A major), also exist in parallel as concertos both for cello (Wq 170–172) and for keyboard (Wq 26, 28, and 29). There is no indication that these works were conceived as a group, despite sharing similar histories. They likely originated in the early 1750s as flute concertos (before Bach's departure from Berlin in 1768) that were each independently transcribed, in the same keys, for keyboard and for the cello.

The solo sections were adapted to accommodate the varying instruments, which sometimes also led to changes in the orchestral parts. In the A-minor concerto, these changes are minimal. The same orchestral parts can be used for all three versions. In the B-flat major concerto, the violoncello and keyboard versions share the same orchestral parts, while the flute version required new string parts. In the A-major concerto, the three versions differ so much

---

[95] Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works),* ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, xiv.
[96] Ibid, xiv.
[97] Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, xi.

that each needed its own set of orchestra parts. In spite of these changes, the essence of each concerto remained basically unchanged through the three different versions.[98]

With the apparent brilliance and abundance of C.P.E. Bach's sonatas, a transcription of one of these works would be well suited for filling the ten (10) year gap (approx. 1740–1750) where no substantial cello repertoire was being written. This trend is particularly apparent in the music traditions in Germany. With their late adoption of the instrument, when compared to Italy and France, due to the lack of national cello school, it is unfortunate that students do not have more music from this region or time period. Considering that the German cello school was crucial to the development of the modern cello and paved the way musically and technically for the advanced repertoire of the Classical and Romantic eras (i.e. Boccherini, Haydn, and Beethoven).

I have chosen to create a new transcription of the C.P.E. Bach Sonata for Flute in A minor (Wq 128) for cello. With the parallels between C.P.E. Bach's flute and cello concertos, it seems appropriate to focus on a flute work that will be idiomatic for the cello, pedagogically sound in its ability to improve a student's left-hand and right-hand techniques and prepare them for more advanced repertoire, and to have a piece that is musically interesting and enjoyable to play. This is especially important if there is to be a recording of the new work produced.

Unlike the works of Romberg and Kraft, who were better cellists than composers, my transcription of C.P.E. Bach's flute sonata in A minor (Wq 128) will contain passage work that

[98] Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, xiv.

will require study in various bowing techniques, precision of the left hand, as well as developing musical aptitude. Borrowing from the ideals of the French school, the key of A-minor will exploit the use of natural harmonics on the cello as well as accentuating the sonorities of the instrument. This piece will be easily implemented as a transitional work, both musically and pedagogically, giving students a much-needed steppingstone for improving their musical and technical knowledge.

Finally, C.P.E. Bach's cello sonata in G-minor (Wq 138) (now lost) was written in 1740, the same year that the flute sonata in A-minor (128) was written. These were the only two sonata's C.P.E. Bach wrote in this year that used the minor mode.

In the methodology (Chapter 3), I have explored the connections of the flute and the cello in C.P.E. Bach's compositions to better understand how to approach the transcription process. Also, in Chapter 4, I have explained the technical process of creating the new transcription as well as creation of a recording.

CHAPTER 3: METHODOLOGY

As the purpose of this creative project was to create a suitable transcription for primarily pedagogical means, a substantial portion of my dissertation focused on creating a new transcription of the C.P.E. Bach Sonata for Flute in-A minor (Wq 128) for cello. This sonata was chosen specifically because of its ability to translate into an idiomatic work for the cello, its ability to utilize the instruments natural sonorities, and the abundance of apparent pedagogical merits the transcription will have in developing varying bowing and fingering techniques.

Creating the new transcription of the A-minor flute sonata for cello, primarily for filling a need for more performance and pedagogical material from this transitional period, required me to study C.P.E. Bach's life, musical output from the 1740's–1750's, and compositional style of by using his concertos for flute and cello as a model. Additionally, I have studied the practices of both pedagogy and performance from this time period as it relates to the cello, so I was able to create, within reason, an accurate depiction. The dissertation includes the transcription in full score, individual parts for cello, keyboard, and basso continuo, and a stereo recording.

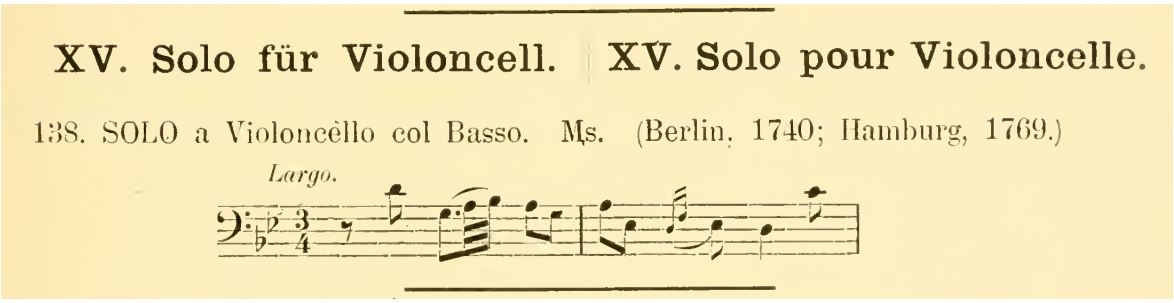
In initial findings, the inspiration for choosing C.P.E. Bach's *Sonata for Flute and Basso continuo in A minor (Wq 128)* as the subject of the transcription was the discovery of a lost cello sonata written by C.P.E. Bach. NV 1790 records Bach's lost violoncello sonata (Wq 138), as "erneuert" (revised or renewed). This term, also applied to many early works of other genres, implies a substantial compositional revision.[99] Only the first two measures of the cello sonata are known from early catalogue entries. This excerpt reveals a Largo in 3/4, where the theme

[99] Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, xiv.

opens with a slurred dotted figure, with the second measure beginning with a descending tritone that is followed by a double appoggiatura. Along with being in a minor key, this phrase might suggest an opening movement with an intimate and expressive character[100]

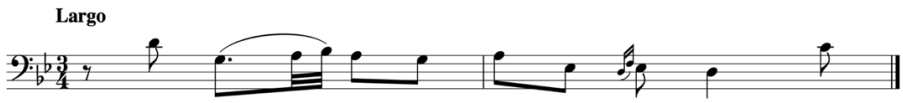
As stated in Chapter 2, C.P.E. Bach's cello sonata in G-minor (Wq 138) (now lost) was written in 1740, the same year that the flute sonata in A-minor (Wq 128) was written *(see figure 3.1a and figure 3.1b).* These were the only two sonata's C.P.E. Bach wrote in this year that used the minor mode. Therefore, with these two works being linked as C.P.E. Bach's only two sonatas written in 1740 using the minor mode and with the key of A-minor naturally exploiting the cello's use of harmonics and natural sonorities made it an ideal choice for transcription.

Figure 3.1a: C.P.E. Bach's *Cello Sonata in G-minor (Wq 138),* excerpt.



Source: Alfred Wotquenne, *Thematisches Verzeichnis Der Werke Von Carl Philipp Emanuel Bach*: *(1714-1788)* (Wiesbaden: Breitkopf Und Härtel, 1988), 55.

Figure 3.1b: C.P.E. Bach's *Cello Sonata in G-minor (Wq 138),* excerpt.



[100] Carl Philipp Emanuel Bach, *Concertos* (Carl Philipp Emanuel Bach: The Complete Works), ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, xv.

For reference in this project, the "Carl Philipp Emanuel Bach: The Complete Works" edition of the scores for the cello and flute concertos, as well as the flute sonata Wq 128 will be used. The "Carl Philipp Emanuel Bach: The Complete Works," is an editorial and publishing project of The Packard Humanities Institute, in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig, and Harvard University. The edition has made available, in both printed and digital formats, a critical edition of C.P.E. Bach's works.

By analyzing, comparing, and contrasting the three cello and flute concertos of C.P.E. Bach, I believe I will have sufficient data to assist me in adapting the Sonata for Flute in A-minor (Wq 128) for cello. By comparing and contrasting these shared works that Bach wrote for flute and cello, I can better understand his approaches for writing for each instrument and make informed decisions when adapting the flute sonata for cello that will best represent the character, register, and sonority for the cello while remaining as true as possible to Bach's original musical intentions. The alterations will be done to the solo line, leaving the keyboard and continuo parts unchanged.

As stated in Chapter 2, the three flute concertos Wq 166 (in A-minor), Wq 167 (in B-flat major) and Wq 168 (in A-major), also exist in parallel as concertos both for cello (Wq 170–172) and for keyboard (Wq 26, 28, and 29). There is no indication that these works were conceived as a group, despite sharing similar histories. While there is speculation as to which came first, the flute concerto or the cello concerto, it is unknown. The creative project will be approached from the position that the flute concertos were conceived before the cello concertos, therefore making the cello concertos adaptations of the flute concertos.

The Flute and Cello Concertos of C.P.E. Bach Comparison and Analysis

When comparing the three cello concertos to their flute counterparts, the most common change was a register change of one or two-octaves. However, significant differences between the solo line of the cello and flute concerto editions are present between all of the studied concertos (flute concertos *Wq 166–168* and cello concertos *Wq 170–172*). It is apparent that these significant changes range farther than only having a one or two octave difference. Additionally, examples are also found between the transcriptions where the solo flute and the solo cello remain in the same register.

The most significant adaptations of rhythm and pitch that C.P.E. Bach used when creating the cello concerto are utilized for the implementation of virtuosic bowing techniques, idiomatic changes, creation of contrary motion, and rhythmic diminution and augmentation. Other changes include the addition of ornaments and other technical considerations.

Implementation of Virtuosic Bowing Techniques

A number of motives have been adapted in the cello concertos of C.P.E. Bach that consider the variety of virtuosic bowing techniques used in cello performance. Rules for bowing developed from the need for the bow to go back and forth in a way that stresses points within various rhythmic patterns. As cellists' abilities grew in sophistication, bow strokes then developed as a way to display musical virtuosity. Eventually, the method in which the bow was drawn became a facet of musical style and became a measure of a cellist's fluency and artistry.[101]

[101] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 146.

The variety of bowing techniques that C.P.E. Bach utilizes in the cello concertos include *piqué, batteries, bariolage, and ondeggiando.*

Piqué

Piqué is a method where dotted rhythms are played.[102] Duport presented detailed instructions for this technique in his *Essai*. In this work, Duport states that there are two bowings that are utilized for this technique. The first is to play the notes with a separate stroke, the second is to hook two notes together in one bow stroke. While Duport considered the first method the easiest to play, he wrote that "The second manner is a little more difficult but has the advantage of being executed with even more vivacity and even more force."[103]

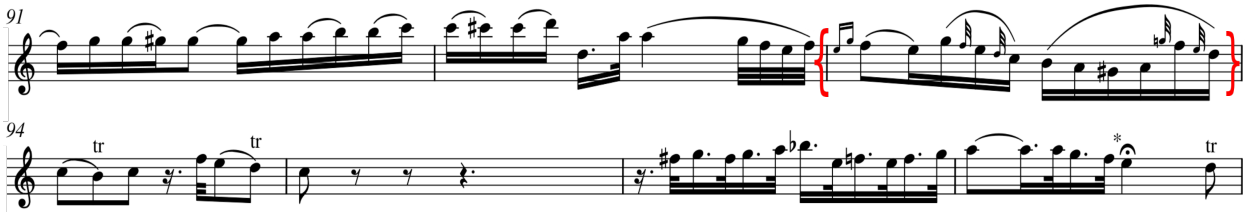
Piqué Examples:

Concerto in A-minor (Wq 166 and Wq 170): II. Andante

In this example *(see figure 3.2a and figure 3.2b)*, m. 93 is adapted in the solo cello line. Here, the rhythm is changed to utilize the *piqué* bowing technique. A few pitches are also adapted in the cello concerto that create a contrary motion between the cello and flute lines.

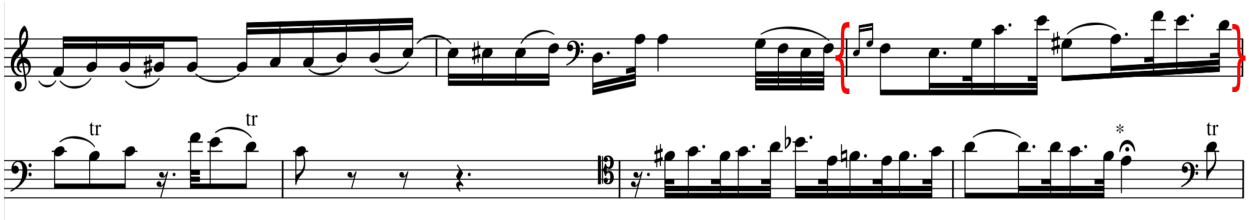
[102] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 165.
[103] Ibid, 166.

Figure 3.2a: Flute Concerto in A-Minor: II. m. 93



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 31.

Figure 3.2b: Cello Concerto in A-Minor: II. m. 93

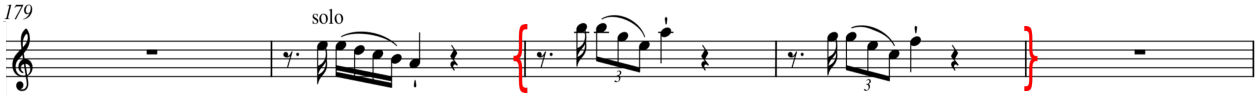


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 31.

Concerto in A-minor (Wq 166 and Wq 170): III. Allegro assai

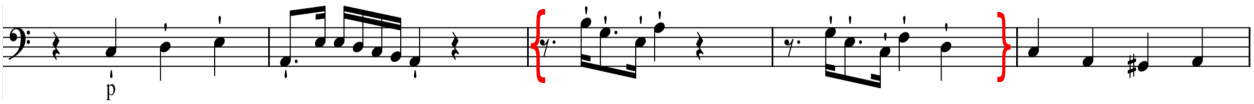
In mm. 181–182, again, C.P.E Bach adapts the cello line to utilize the *piqué* bowing technique. However, in this example, the pitch content remains the same *(see figure 3.3a and figure 3.3b).*

Figure 3.3a: Flute Concerto in A-Minor: II. mm. 181–182



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 45.

Figure 3.3b: Cello Concerto in A-Minor: II. mm. 181–182

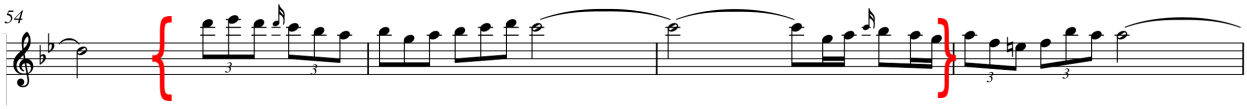


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 43.

Concerto in B-Flat Major (Wq 167 and Wq 171): I. Allegretto

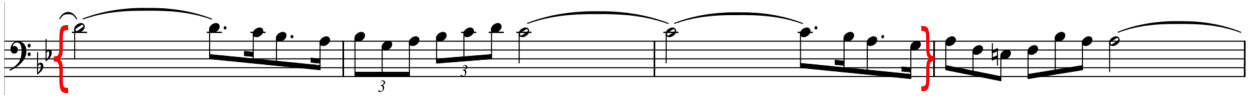
In m. 54, the solo cello line is again adapted to utilize the *piqué* bowing technique. While in the flute concerto, C.P.E Bach writes a triplet figure. He uses a syncopated eighth–note figure to descend in the cello concerto. Again, in m. 56, the solo cello line returns to the syncopated eighth–note figure, while the flute uses a straight rhythm (eighth note followed by two sixteenth notes) (*see figure 3.4a and figure 3.4b*). As in m. 54, the cello concerto also uses a syncopated eight note figure to descend in m. 66, utilizing the *piqué* bowing technique, while for the flute concerto he again writes triplets *(see figure 3.5a and figure 3.5b).*

Figure 3.4a: Flute Concerto in B-Flat Major: I. mm. 54–56



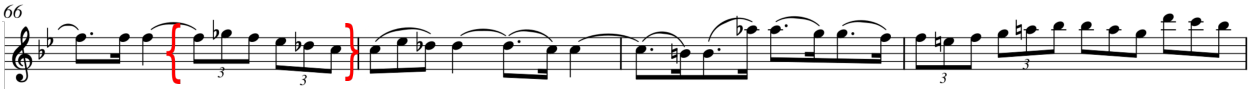
Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 54.

Figure 3.4b: Cello Concerto in B-Flat Major: I. mm. 54–56



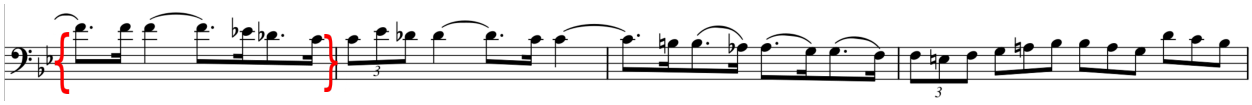
Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 52.

Figure 3.5a: Flute Concerto in B-Flat Major: I. m. 66



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 55.

Figure 3.5b: Cello Concerto in B-Flat Major: I. m. 66



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 53.

Batteries

The rapid execution of *batteries* is considered a display of virtuosity in the 18th century. *Batteries* are patterns of notes which are alternated between neighboring strings. Although they have been long used in various forms of cello music, rules for their execution became carefully regulated after the middle of the 18th century.[104]

***Batteries* Examples:**

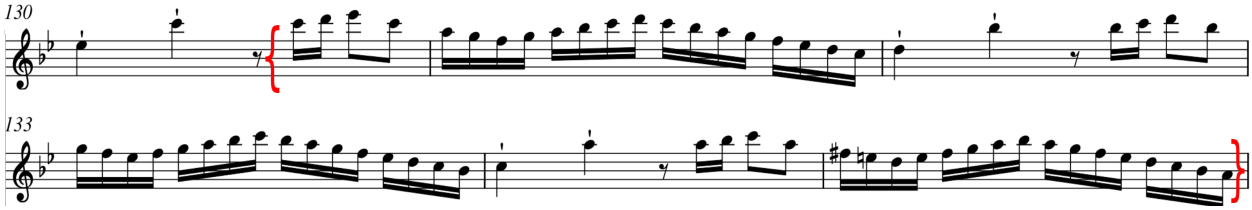
Concerto in B-Flat Major (Wq 167 and Wq 171): I. Allegretto

In mm. 130–135 of the flute concerto, each statement of the two-bar sequence begins with a two sixteenth note pickup, followed by two descending eighth notes. After the descent, C.P.E. Bach writes a wavy contour in the flute concerto by utilizing descending and ascending sixteenth–note scalar patterns *(see figure 3.6a and figure 3.6b).*

However, each statement of the sequence in the cello concerto begins with a two sixteenth note pickup, followed by 4 descending sixteenth notes. After the descent, the solo cello line uses a mixture of alternating sixteenth note pitches that utilizes the *batteries* bowing technique in which notes are alternated between neighboring strings.

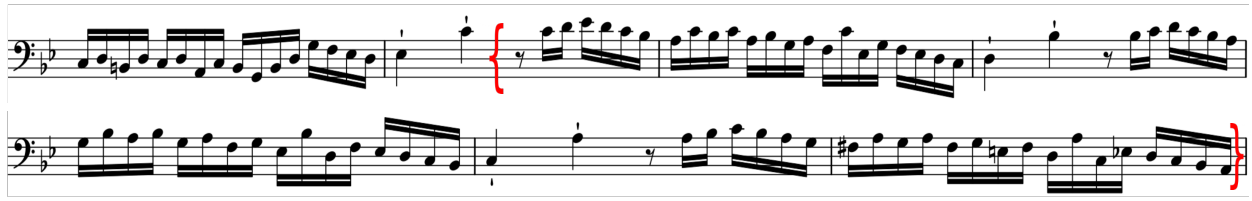
[104] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 158.

Figure 3.6a: Flute Concerto in B-Flat Major: I. mm. 130–135



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 60–61.

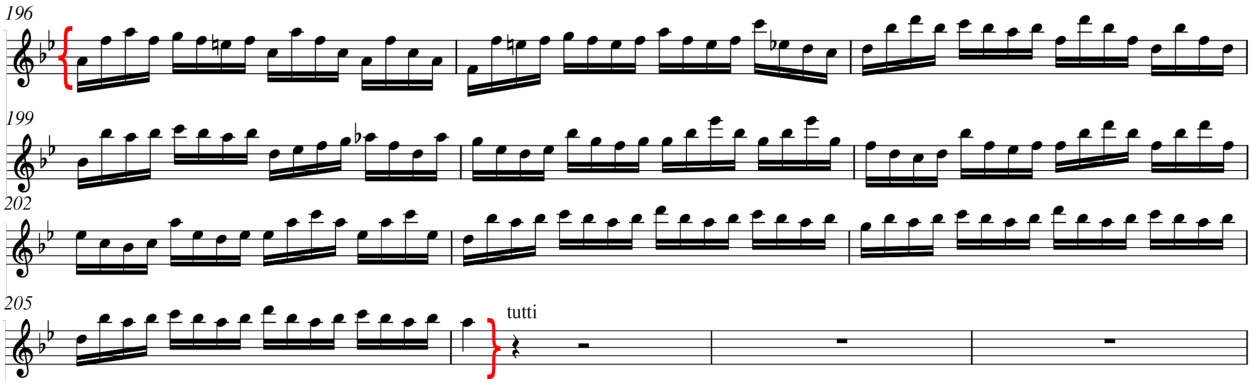
Figure 3.6b: Cello Concerto in B-Flat Major: I. mm. 130–135



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 58.

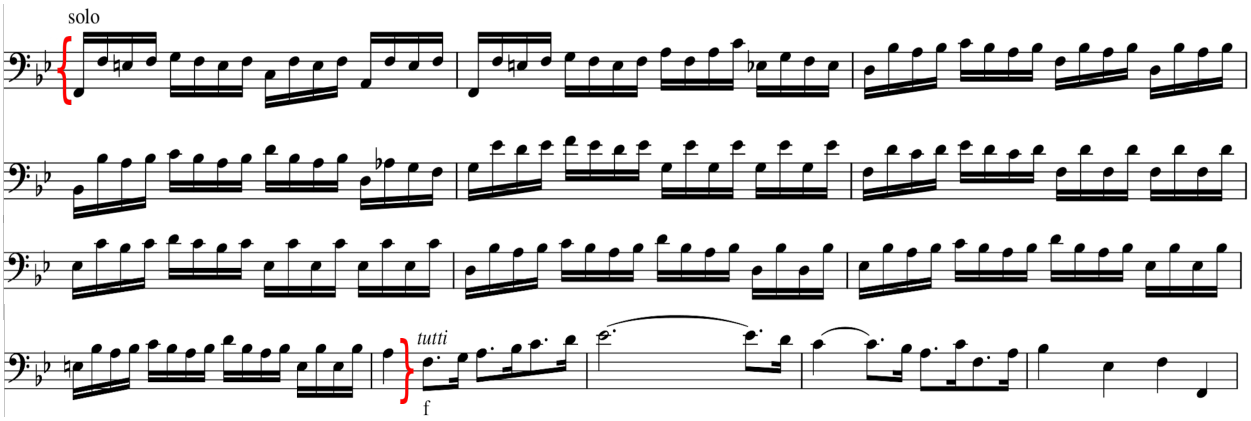
While the harmonic information between the flute and cello concertos remain intact in mm. 196–206, the order in which the notes appear varies. This section alternates with the solo cello line and solo flute line diverging with different harmonic shapes and converging with identical material (two-octaves apart). This again illustrates C.P.E. Bach's implementation of the *batteries* bowing technique in the cello concerto *(see figure 3.7a and figure 3.7b).*

Figure 3.7a: Flute Concerto in B-Flat Major: I. mm. 196–206



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 66–67.

Figure 3.7b: Cello Concerto in B-Flat Major: I. mm. 196–206



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 63–64.

Bariolage

Bariolage is a similar technique to *batteries,* but this technique exploits the distinct, individual timbres of the various strings by oscillating between notes, one of which is either an open string or reiterated pitch.[105]

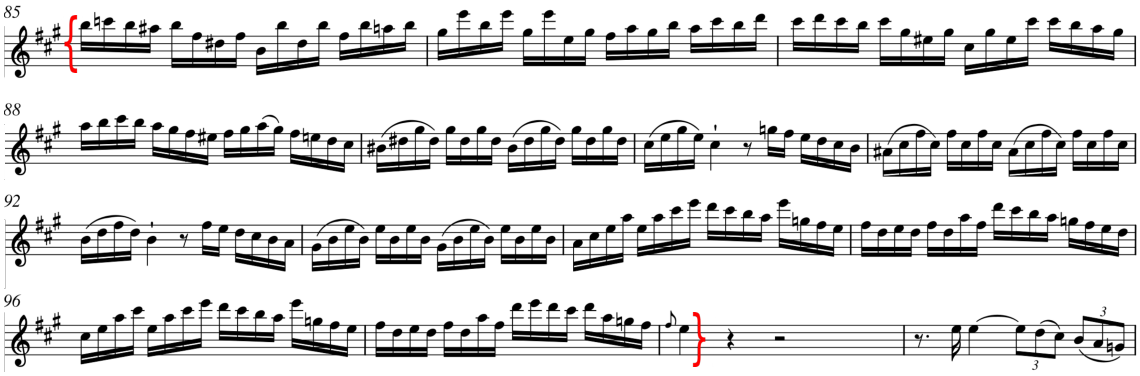
[105] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 162–163.

***Bariolage* Example:**

Concerto in A-Major (Wq 168 and Wq 172): I. Allegro

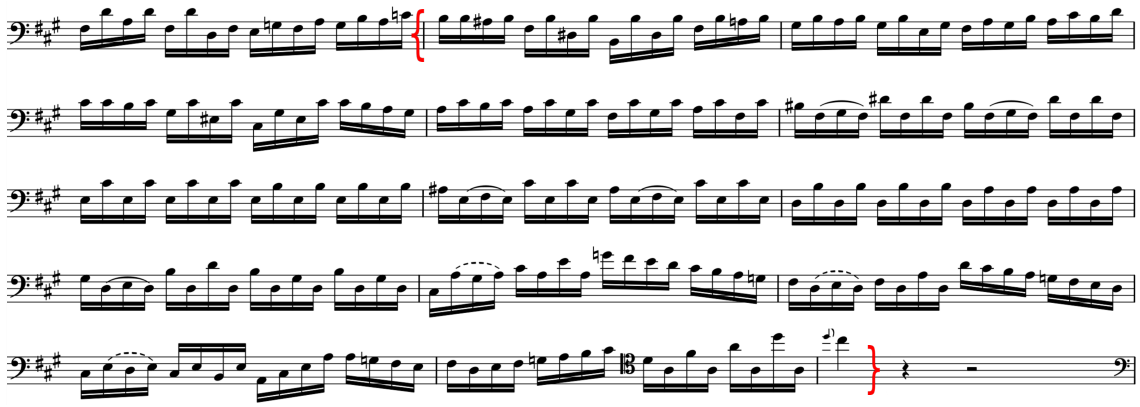
In this section, both the flute and the cello concerto primarily share a continuous run of sixteenth notes. However, in the cello concerto, C.P.E. Bach has adapted mm. 85–98 to utilize the *bariolage* bowing technique, which exploits the individual timbres of various strings by oscillating notes, one of which is a repeated pitch, between two, three, or four strings. This leads to more repeated notes in the cello concerto as opposed to the flute concerto, which instead contains more scalar and arpeggiated runs of sixteenth notes *(see figure 3.8a and figure 3.8b).*

Figure 3.8a: Flute Concerto in A-Major: I. mm. 85–98



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 103–104.

Figure 3.8b: Cello Concerto in A-Major: I. mm. 85–98



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 100–101.

Ondeggiando

Ondeggiando refers to a 'wavy' motion executed by moving the bow back and forth across two or more adjacent strings.[106]

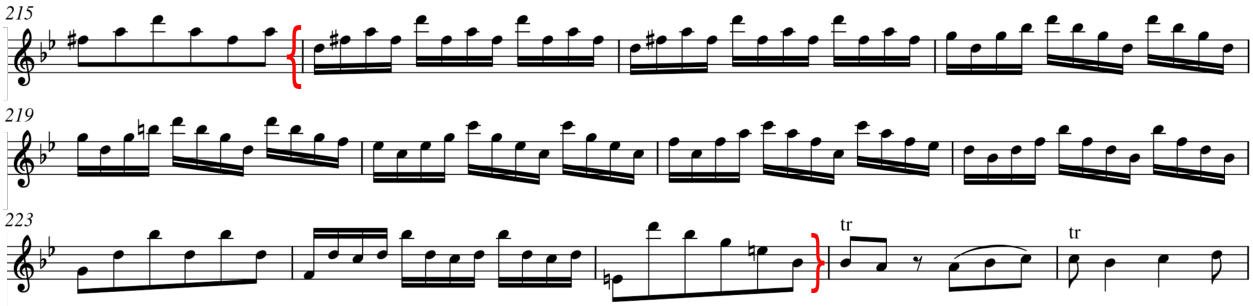
Ondeggiando Examples:

Concerto in B-Flat Major: III. Allegro assai

In mm. 216–225, primarily the same rhythmic patterns are found between the flute and the cello concertos. However, in m. 223, the solo cello continues the sixteenth–note pattern, while the solo flute line diverges and plays eighth notes. In mm. 219–221, C.P.E. Bach alters the sequence in the cello concerto to utilize the *ondeggiando* technique, which refers to a 'wavy' motion executed by moving the bow back and forth across two or more adjacent strings. While the harmonic information between the flute and the cello concerto remain intact, the order in which the notes appear varies *(see figure 3.9a and 3.9b).*

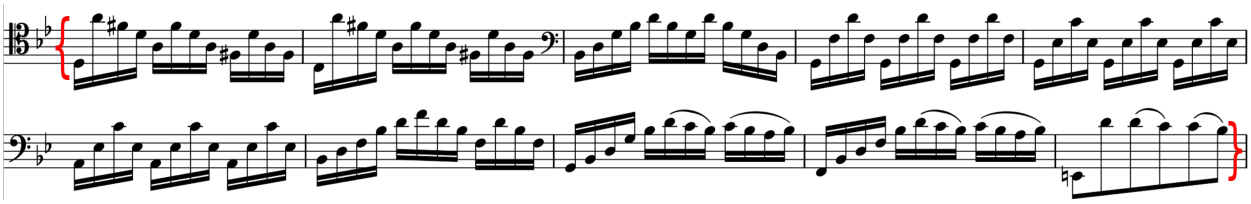
[106] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 164.

Figure 3.9a: Flute Concerto in B-Flat Major: III. mm. 216–225



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 92.

Figure 3.9b: Cello Concerto in B-Flat Major: III. mm. 216–225

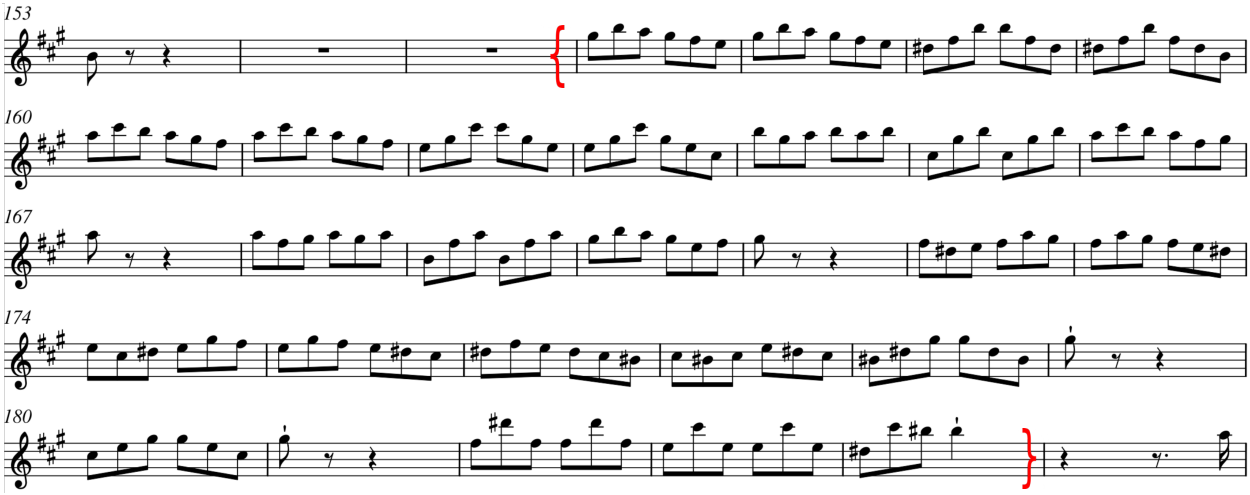


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 89–90.

Concerto in A-Major (Wq 168 and Wq 172): III. Allegro assai

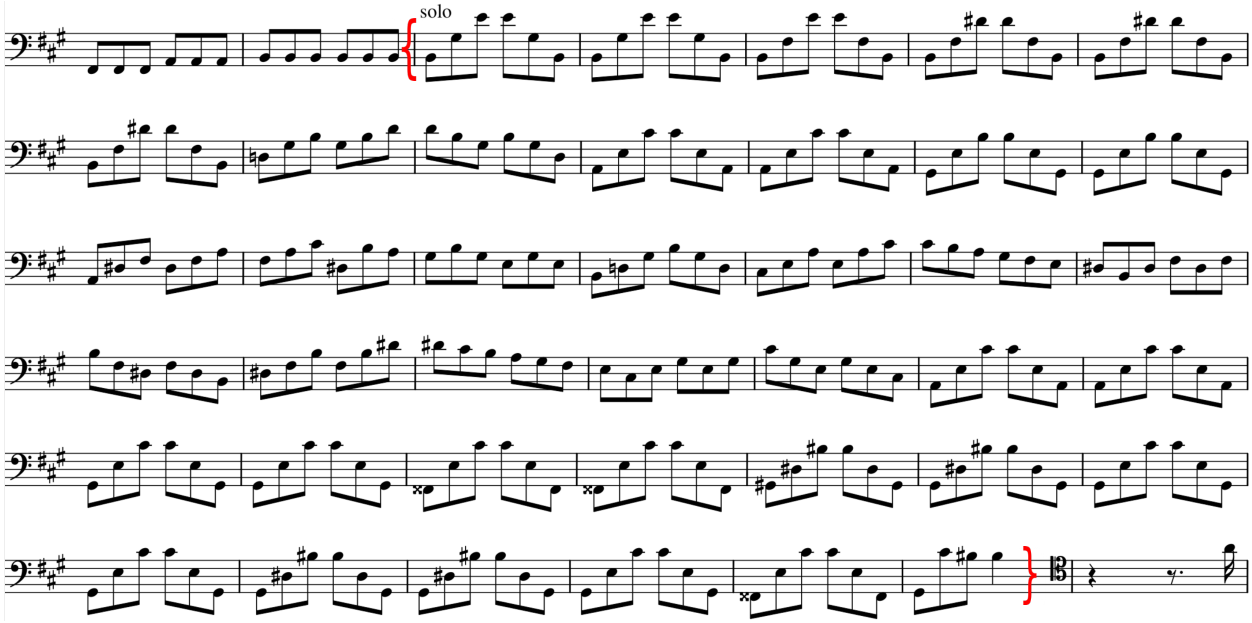
In this section, mm. 156–184 (flute) mm. 156–194 (cello), the cello is given 10 additional bars of material. This is the only example of change of the harmonic structure in the concertos between the flute and cello lines as well as changes in the orchestra and continuo. The cello is again changed in order to exploit the *ondeggiando* bowing technique *(see figure 3.10a and figure 3.10b).*

Figure 3.10a: Flute Concerto in A-Major: III. mm. 156–184



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 125–127.

Figure 3.10b: Cello Concerto in A-Major: III. mm. 156–194



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 123–124.

Idiomatic Changes

Another technique that C.P.E. Bach implements in his adaptation of the cello concertos is the use of idiomatic changes. Idiomatic changes exploit the cello's natural sonorities and technical attributes. Such as the cello has four strings and each one has specific spectral and

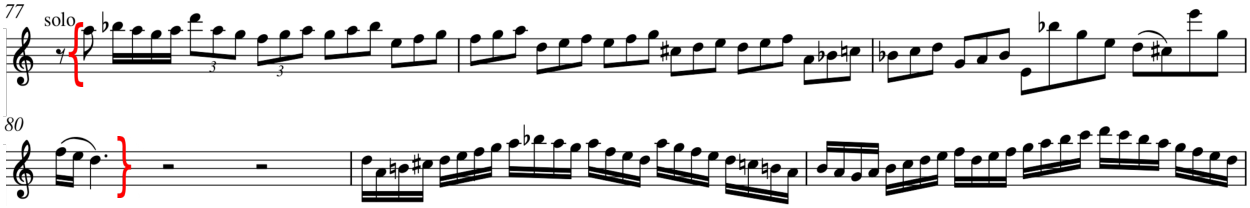
timbral qualities, the natural resonances of the instrument, and the use of traditionally used motives and patterns.

Idiomatic Changes Examples:

Concerto in A-minor (Wq 166 and Wq 170): I. Allegro assai

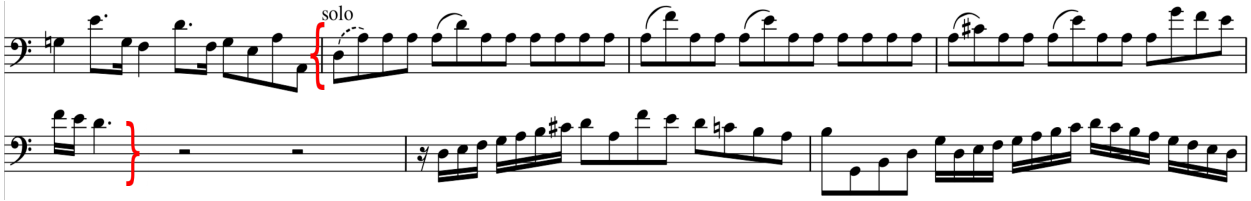
In mm. 77–80, the solo flute is composed mostly of triplet eighth notes, while the solo cello line is composed mostly of eighth notes. While the flute line consists of a stepwise sequence, the cello line's pitches and rhythms are adapted to exploit the use of the cellos open A-string. The two lines converge in m. 80, playing the same pitches and rhythm one-octave apart. *(see figure 3.11a and figure 3.11b).* A similar usage of this technique is found in mm. 168–170 *(see figure 3.12a and figure 3.12b).*

Figure 3.11a: Flute Concerto in A-Minor: I. mm. 77–80



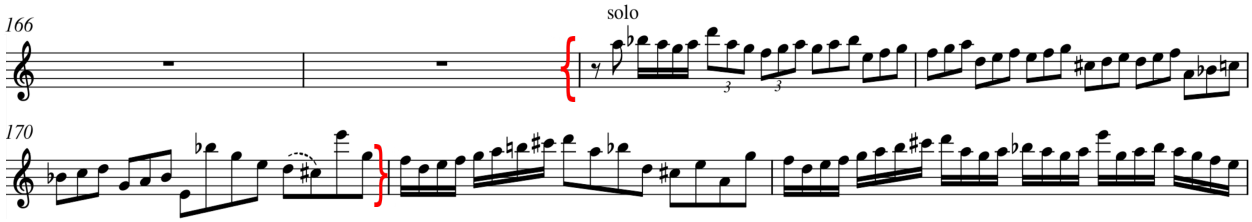
Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 8.

Figure 3.11b: Cello Concerto in A-Minor: I. mm. 77–80



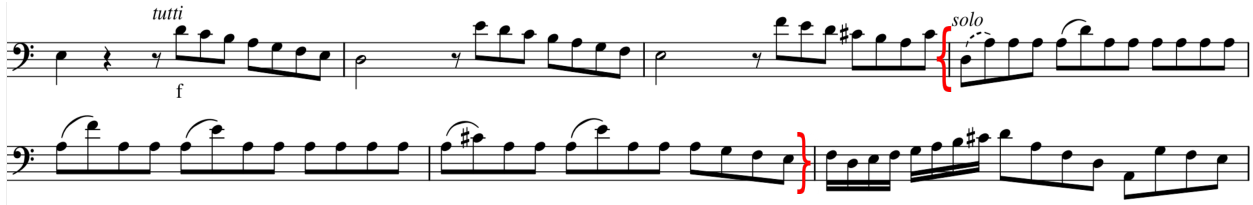
Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 7.

Figure 3.12a: Flute Concerto in A-Minor: I. mm. 168–170



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 18.

Figure 3.12b: Cello Concerto in A-Minor: I. mm. 168–170



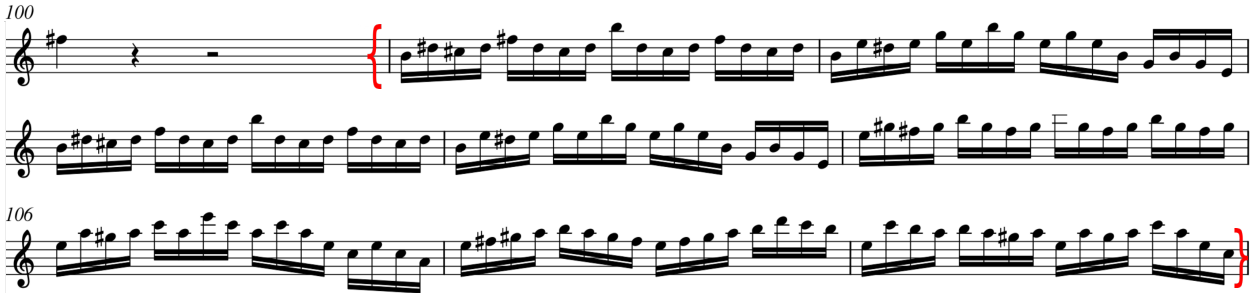
Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 16.

Concerto in A-minor (Wq 166 and Wq 170): III. Allegro assai

In mm. 101–108, C.P.E. Bach adapts the sequence in the cello concerto to utilize arpeggios. Arpeggios are highly idiomatic to the cello with their frequency used in solo compositions, chamber music, and orchestral and vocal accompaniments. Cello pedagogues have given extensive attention to the execution of arpeggio figures.[107] This section is arranged in two-measure sequences, with m. 101 and m. 102 being identical to m. 103 and m. 104, respectively. In the solo cello line, m. 101, m. 103, m. 105, and m. 106 maintain an ostinato pattern, while the solo flute contains more variation by changing its pitch and/or register at the beginning of each beat *(see figure 13.3a and figure 13.3b).*

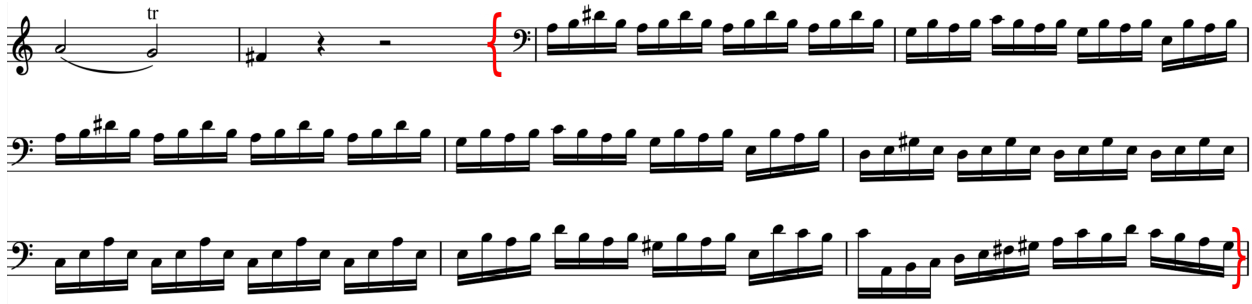
[107] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 162–163.

Figure 3.13a: Flute Concerto in A-minor: III. mm. 101–108



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 39–40.

Figure 3.13b: Cello Concerto in A-minor: III. mm. 101–108

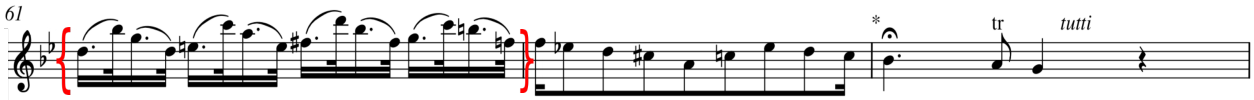


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 37–38.

Concerto in B-Flat Major: (Wq 167 and Wq 171) II. Adagio

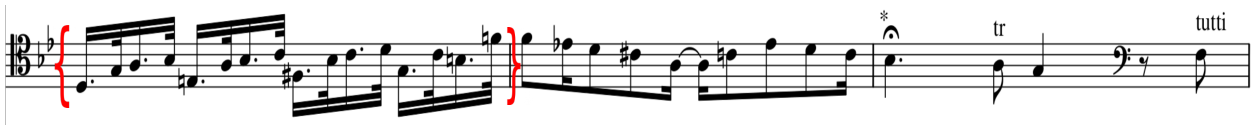
In m. 61, the harmonic motion of “D”, “E”, “F-Sharp”, “G”, on beats 1, 2, 3, and 4 remains intact in both the flute and cello concerto (two-octaves apart). However, the sequential pattern is changed in the cello concerto, allowing the instrument to exploit the adjacent string timbres of the “A” and “D” strings creating a more idiomatic line for the instrument *(see figure 3.14a and figure 3.14b).*

Figure 3.14a: Flute Concerto in B-Flat Major: II. m. 61



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 77.

Figure 3.14b: Cello Concerto in B-Flat Major: II. m. 61

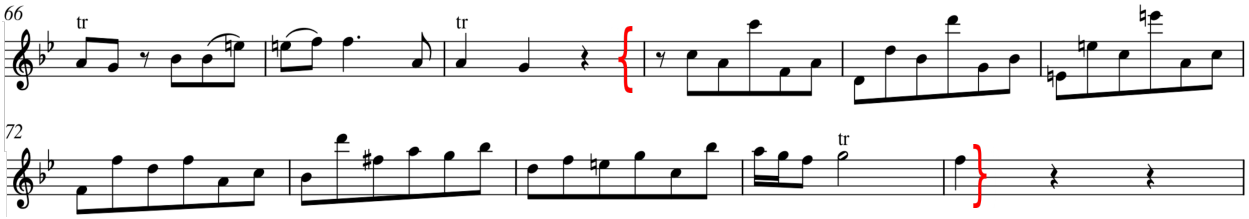


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 75.

Concerto in B-Flat Major (Wq 167 and Wq 171): III. Allegro assai

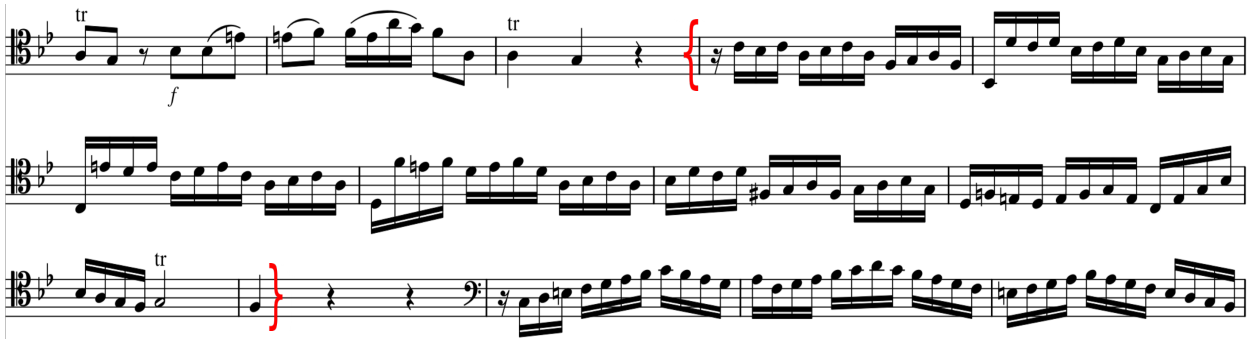
In mm. 69–75 of the flute concerto, the soloist is playing a sequential pattern of eighth notes with a series of octave leaps or greater to create an ascending line. Alternatively, the cello concerto has a sequential pattern of continuous sixteenth notes that utilizes the cello's ability to exploit the timbres of non-adjacent strings *(see figure 3.15a and figure 3.15b).* These same sequential patterns are found later in the concerto in mm. 231–236 *(see figure 3.16a and figure 3.16b).*

Figure 3.15a: Flute Concerto in B-Flat Major: III. mm. 69–76



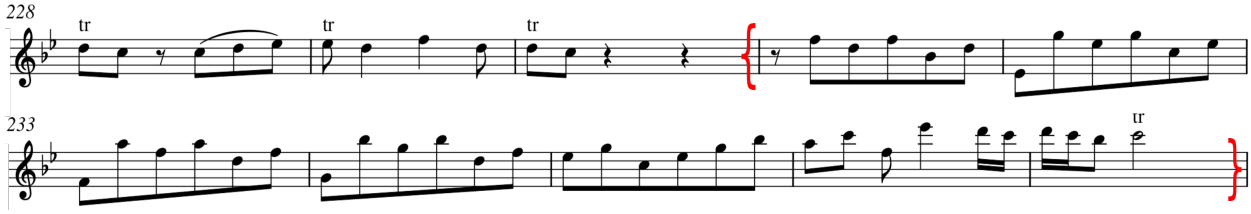
Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 82.

Figure 3.15b: Cello Concerto in B-Flat Major: III. mm. 69–76



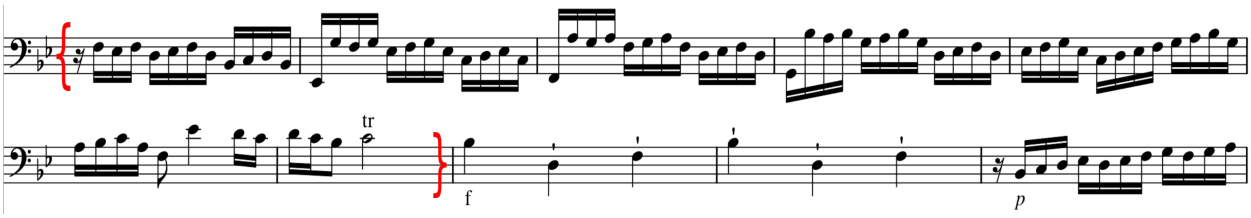
Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 80.

Figure 3.16a: Flute Concerto in B-Flat Major: III. mm. 231–237



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 93.

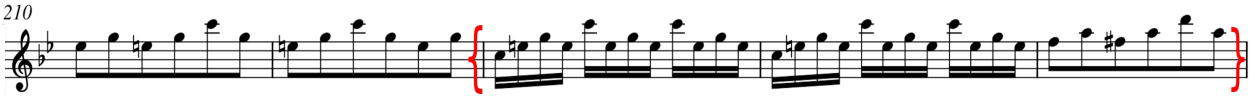
Figure 3.16b: Cello Concerto in B-Flat Major: III. mm. 231–237



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 90–91.

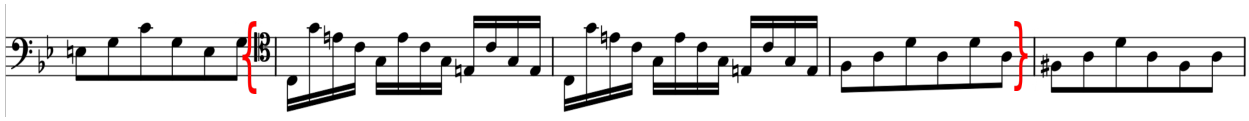
In mm. 212–214, in the sequence found in the flute concerto, C.P.E. Bach arpeggiated a C-major chord in root position. The cello concerto has a greater variety in harmonic change, with the part outlining different inversions of the C-major chord that again utilizes the specific timbres of the cello by exploiting adjacent and non-adjacent string crossings *(see figure 3.17a and figure 3.17b).*

Figure 3.17a: Flute Concerto in B-Flat Major: III. mm. 212–214



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 91.

Figure 3.17b: Cello Concerto in B-Flat Major: III. mm. 212–214



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 89.

Contrary Motion

Another compositional tool that C.P.E. Bach implements in the adaptation of the cello concerto is the use of contrary motion. As was stated previously, the most prevalent change between the flute and the cello concertos is the register change of one to two octaves. In many cases, C.P.E. Bach uses contrary motion as a tool to change the cello concertos register difference from one octave to two octaves, or vice versa.

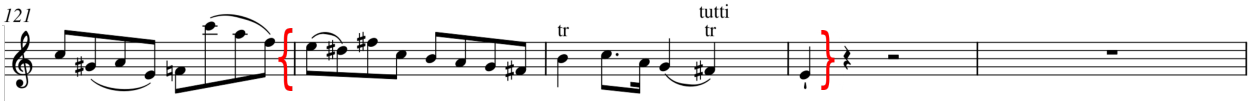
Contrary Motion Examples:

Concerto in A-minor (Wq 166 and Wq 170): III. Allegro assai

In mm. 122–124, rhythmic and pitch changes are found in contrary motion between the flute and cello concerto. The flute concerto has a faster descending line, while the cello concerto is changed to have a slower ascending line. The lines eventually converge at the end of

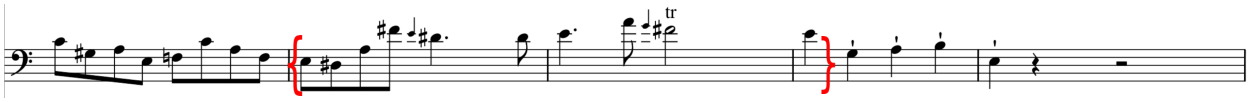
m.123, leaving the final two notes of the phrase, “F-Sharp” and “E” in the same octave *(see figure 3.18a and figure 3.18b)*.

Figure 3.18a: Flute Concerto in A-minor: III. mm. 122–124



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 41.

Figure 3.18b: Cello Concerto in A-minor: III. mm. 122–124

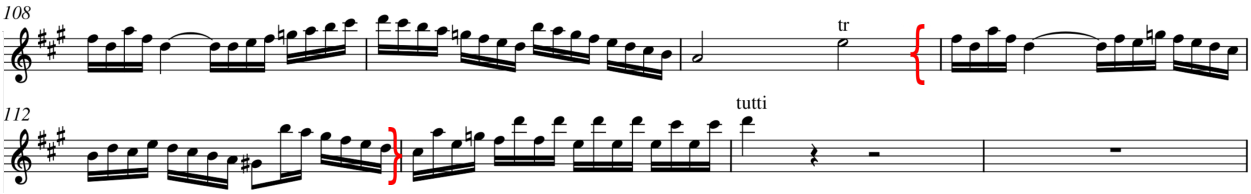


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 39.

Concerto in A-Major (Wq 168 and Wq 172): I. Allegro

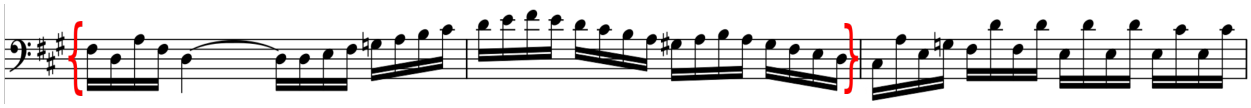
Another example of contrary motion between the solo lines of the flute and cello concertos is found in mm. 111–112 *(see figure 3.19a and figure 3.19b)*.

Figure 3.19a: Flute Concerto in A-Major: I. mm. 111–112



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 105.

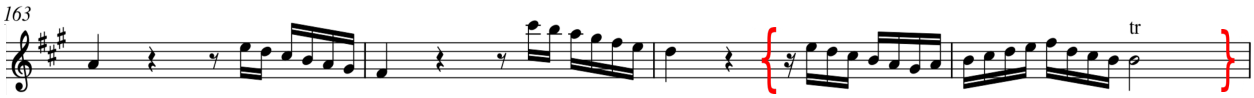
Figure 3.19b: Cello Concerto in A-Major: I. mm. 111–112



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 102.

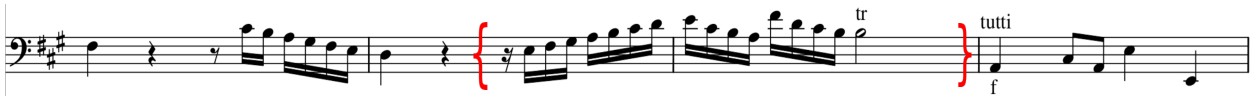
In mm. 165–166, C.P.E. Bach writes sixteenth notes in both the flute and cello concertos, but again the two passages are in contrary motion, with the flute descending and then ascending, while the cello ascends, descends, and leaps *(see figure 3.20a and figure 3.20b)*.

Figure 3.20a: Flute Concerto in A-Major: I. mm. 165–166



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 109.

Figure 3.20b: Cello Concerto in A-Major: I. mm. 165–166

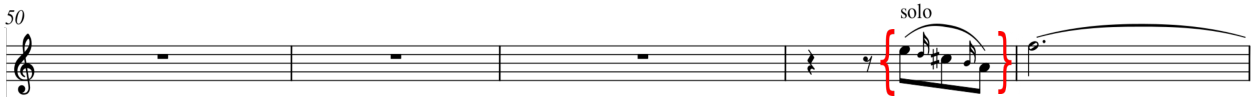


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 107.

Cello Concerto in A-Major: II. Adagio

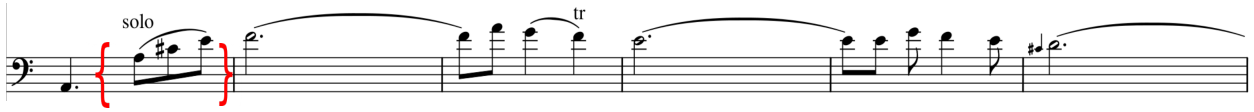
In m. 53, the flute concerto descends with an A-major arpeggio while utilizing passing tone grace notes, creating stepwise motion. In contrast, the cello concerto ascends in this measure with an A-major arpeggio, without using passing tones, creating a stepwise resolution to the note “F”, the third of the d-minor chord *(see figure 3.21a and figure 3.21b)*.

Figure 3.21a: Flute Concerto in A-Major: II. m. 53



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 115.

Figure 3.21b: Cello Concerto in A-Major: II. m. 53

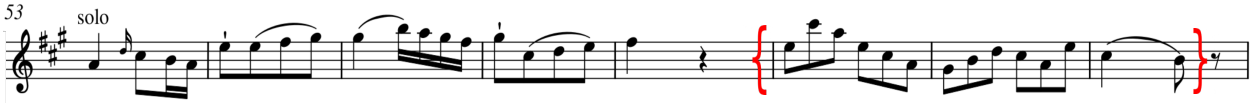


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 112.

Concerto in A-Major (Wq 168 and Wq 172): III. Allegro assai

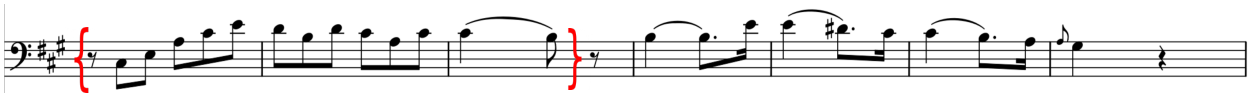
In mm. 58–59, C.P.E. Bach writes a descending A-Major arpeggio in the flute concerto that ascends approaching the "C" in m.60 by leap. The cello concerto instead ascends in m.58 and has a descending motion in m. 59 and ends by using a repeated "C" in m. 60 *(see figure 3.22a and figure 3.22b)*. This is also found in mm. 219–220 (flute) and mm. 292–230 (cello) *(see figure 3.23a and figure 3.23b)*.

Figure 3.22a: Flute Concerto in A-Major: III. mm. 58–60



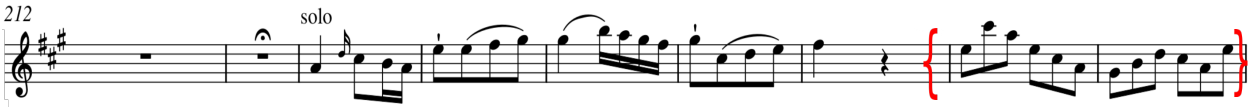
Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 121.

Figure 3.22b: Cello Concerto in A-Major: III. mm. 58–60



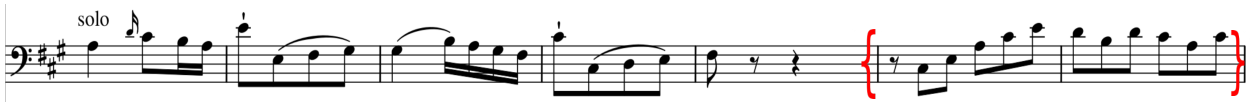
Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 118.

Figure 3.23a: Flute Concerto in A-Major: III. mm. 219–220



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 128.

Figure 3.23b: Cello Concerto in A–Major: III. mm. 229–230



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 126.

Rhythmic Diminution and Augmentation

Another technique that is prevalent in the adaptation of C.P.E. Bach's cello concertos is the use of rhythmic diminution and augmentation. These terms are being applied to examples

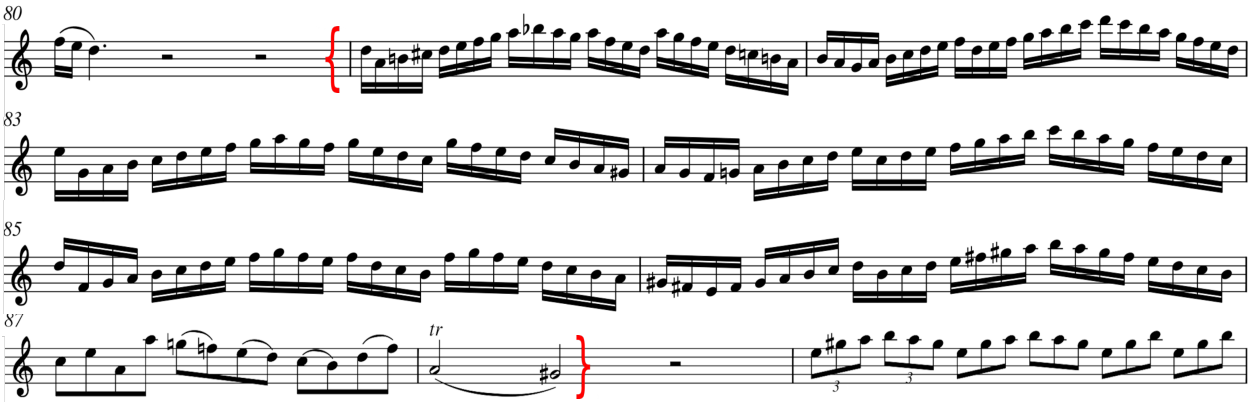
that have a similar melodic contour between the two concertos, but rhythmic changes between the flute and cello concertos either speed up or slow down the overall motion of the sequence.

Rhythmic Diminution Examples:

Concerto in A-minor (Wq 166 and Wq 170): I. Allegro assai

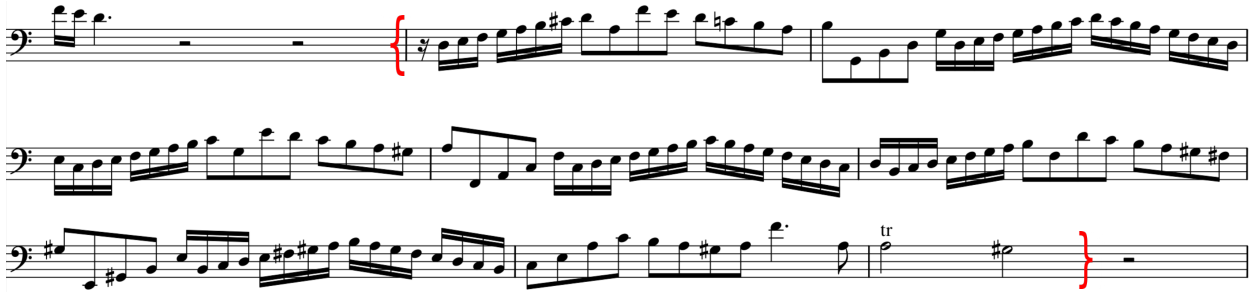
In m. 81 of the flute concerto, C.P.E. Bach writes a line comprised of only sixteenth notes from mm. 80–86. However, the same motive in the cello concerto is a mixture of eighth notes and sixteenth notes, creating a diminution. The sixteenth notes in the flute and cello concertos converge (m. 82, m. 84, and m. 86), but are played two-octaves apart *(see figure 3.24a and figure 3.24b)*.

Figure 3.24a: Flute Concerto in A-minor: I. mm. 81–88



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 8–9.

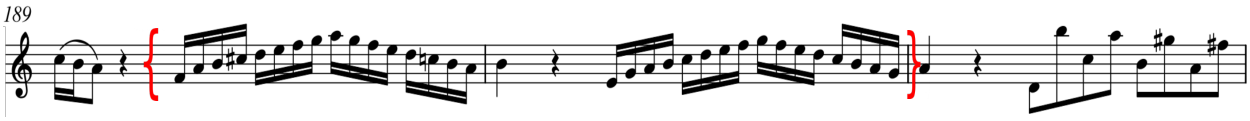
Figure 3.24b: Cello Concerto in A-minor: I. mm. 81–88



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 7–8.

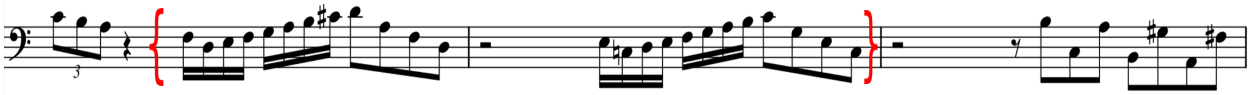
Another example of diminution is found in mm. 189–191. Both the flute and cello concertos have similar overall motion, but the solo cello utilizes eighth notes on the final beats of m. 189 and m. 190 *(see figure 3.25a and figure 3.25b)*.

Figure 3.25a: Flute Concerto in A-minor: I. mm. 189–190



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 20.

Figure 3.25b: Cello Concerto in A-minor: I. mm. 189–190

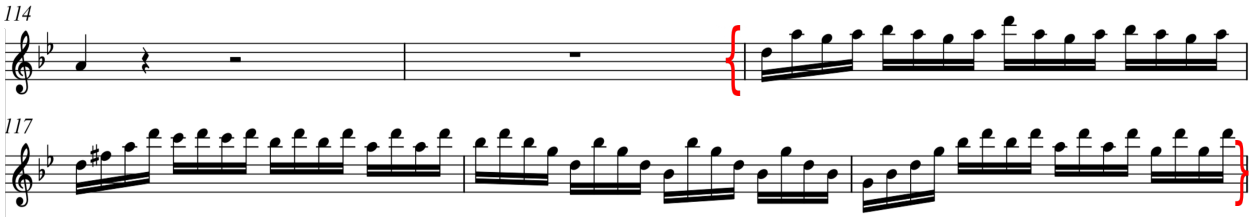


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 18.

Concerto in B-Flat Major (Wq 167 and Wq 171): I. Allegretto

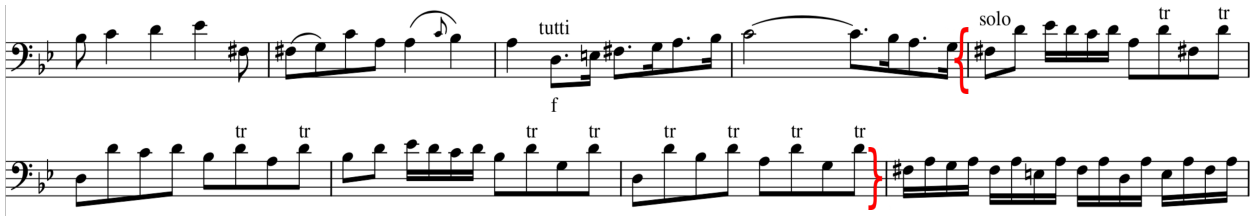
In mm. 116–119, C.P.E. Bach writes a continuous sixteenth–note passage in the flute concerto. In the cello concerto, he intersplices a series of eighth notes with the addition of trills on the weak part of the beat, creating another diminution of rhythm *(see figure 3.26a and figure 3.26b)*. C.P.E. Bach uses similar technique in mm. 122–127 *(see figure 3.27a and figure 3.27b)* and mm. 136–143 *(see figure 3.28a and figure 3.28b)*, creating diminution in the cello concerto by utilizing a variety of rhythms and also adding ornamentations not found in the flute concerto.

Figure 3.26a: Flute Concerto in B-Flat Major: I. mm. 116–119



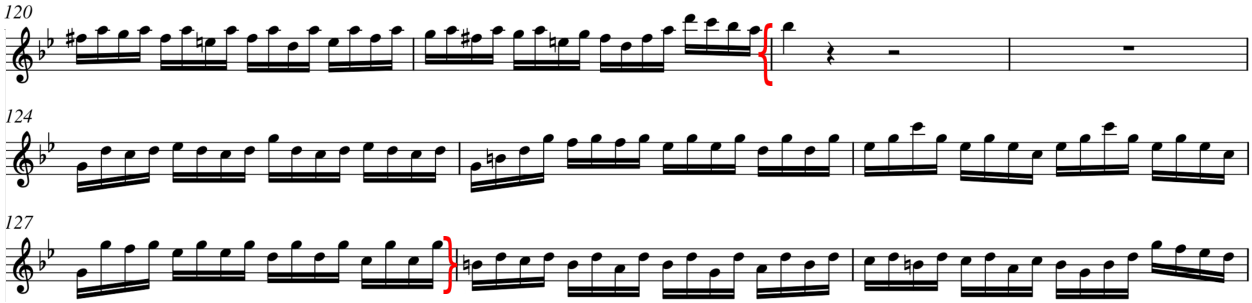
Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 59.

Figure 3.26b: Cello Concerto in B-Flat Major: I. mm. 116–119



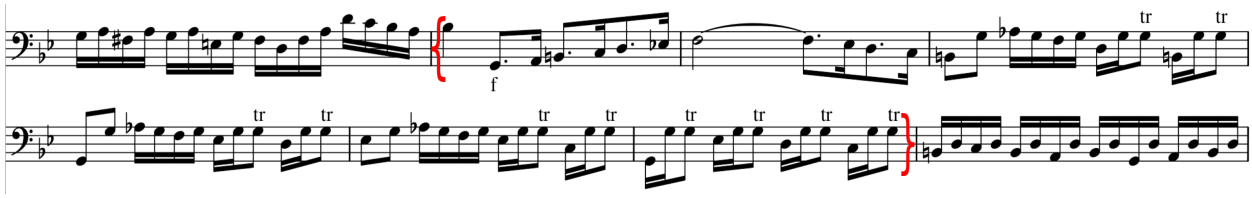
Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 57.

Figure 3.27a: Flute Concerto in B-Flat Major: I. mm. 122–127



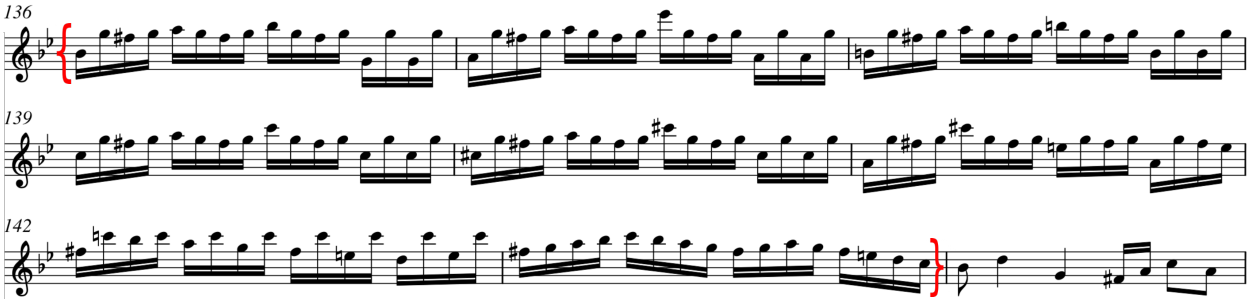
Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 59–60.

Figure 2.27b: Cello Concerto in B-Flat Major: I. mm. 122–127



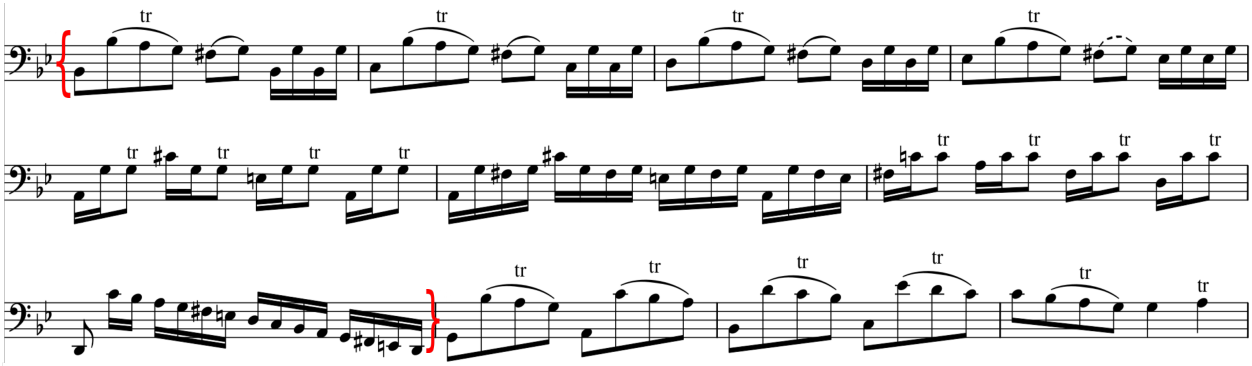
Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 57–58.

Figure 3.28a: Flute Concerto in B-Flat Major: I. mm. 136–143



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 61–62.

Figure 3.28b: Cello Concerto in B-Flat Major: I. mm. 136–143

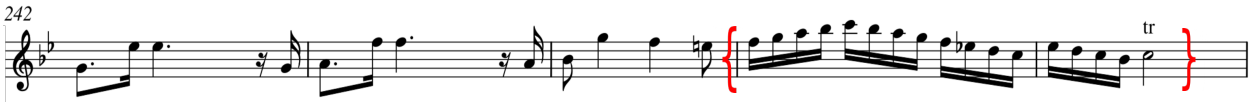


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 59.

Concerto in B-Flat Major (Wq 167 and Wq 171): III. Allegro assai

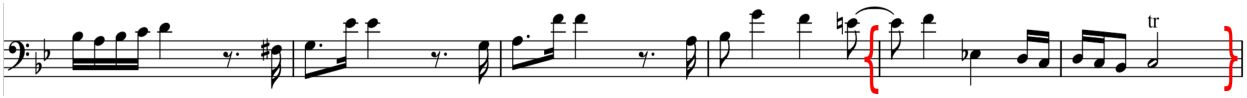
Another example of rhythmic diminution is found in mm. 245–246. In the flute concerto, C.P.E. Bach breaks away from the syncopated pattern of the previous measures and uses a scalar sixteenth–note pattern. In contrast, the cello concerto maintains a slower rhythmic motion by using primarily eighth notes and quarter notes, which continues the syncopated pattern, by utilizing diminution, from the previous measures (mm. 241–244) *(see figure 3.29a and figure 3.29b)*.

Figure 3.29a: Flute Concerto in B-Flat Major: III. mm. 245–246



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 94.

Figure 3.29b: Cello Concerto in B–Flat Major: III. mm. 245–246



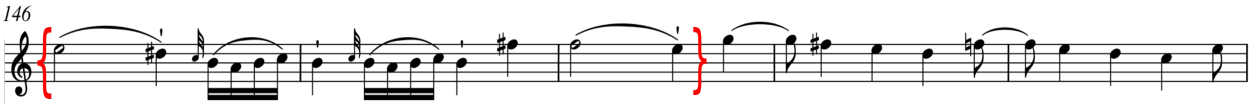
Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 91.

Rhythmic Augmentation Examples:

Concerto in A-minor (Wq 166 and Wq 170): III. Allegro assai

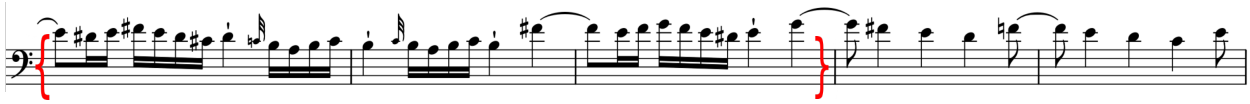
An example of augmentation is found between the flute and cello concertos in m. 146 and m. 148. The sequence in the flute concerto uses a sustained half note "E" in m. 146 that resolves to a quarter note "D-Sharp" on beat 3 of the same measure. Later, in m. 148, the flute sustains a half note "F" that resolves to a quarter note "E," on beat 3 of the same measure. C.P.E. Bach augments this passage in the cello concerto by creating a sequence of mostly sixteenth notes, which rise and fall, leading to a quarter note "D" on beat 3 in m. 146. C.P.E. Bach uses the same sequence in m. 148, which resolves to a quarter note "E" on beat 3, one-octave lower than the flute concerto *(see figure 3.30a and figure 3.30b)*.

Figure 3.30a: Flute Concerto in A-minor: III. mm. 146–148



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 43.

Figure 3.30b: Cello Concerto in A-minor: III. mm. 146–148

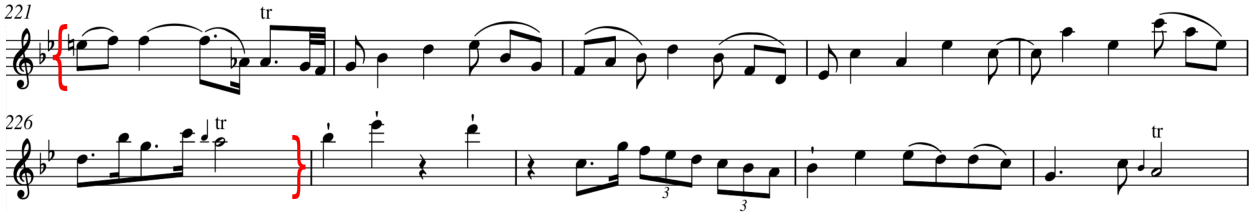


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 41.

Concerto in B-Flat Major (Wq 167 and Wq 171): I. Allegretto

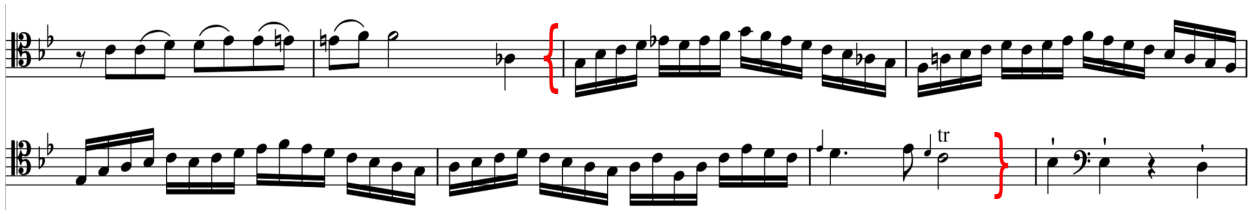
Another example of augmentation of rhythm is found in mm. 222–226. In this section, C.P.E. Bach writes a variety of rhythms with leaping ascents and descents of pitch in the flute concerto. In mm. 222–226 of the cello concerto, C.P.E. Bach writes continuous sixteenth notes that follow the same contour of the flute concerto but uses primarily stepwise motion *(see figure 3.31a and figure 3.31b)*.

Figure 3.31a: Flute Concerto in B-Flat Major: I. mm. 221–226



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 68–69.

Figure 3.31b: Cello Concerto in B-Flat Major: I. mm. 221–226

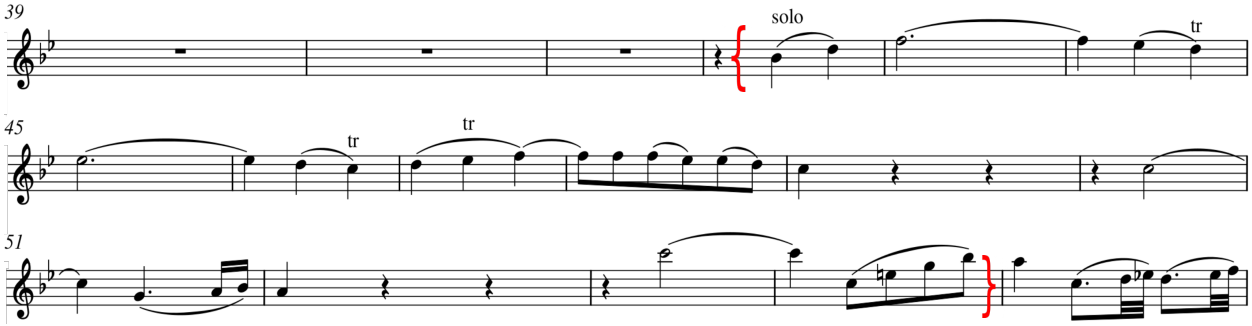


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 65–66.

Concerto in B-Flat Major (Wq 167 and Wq 171): III. Allegro assai

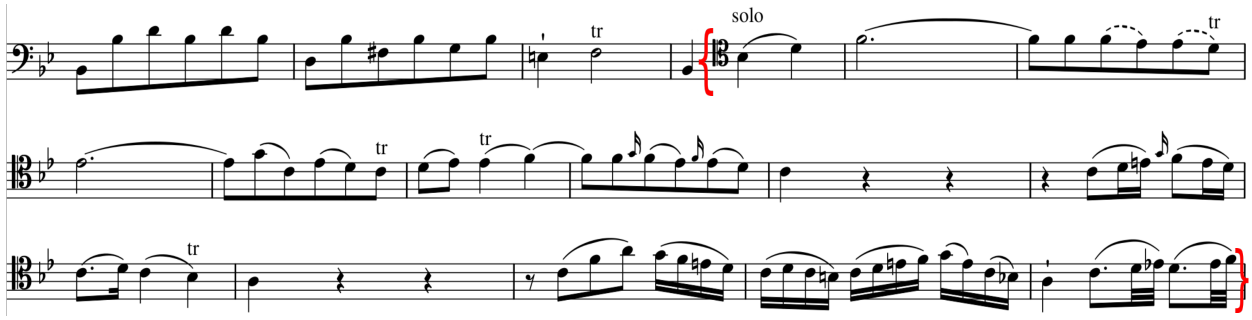
In mm. 42–54, C.P.E. Bach again utilizes augmentation of rhythm. While the pitch contour of the flute and cello concertos remain consistent, the rhythm in the flute concerto is fairly static, while the cello concerto uses a variety of rhythmic patterns and ornamentations *(see figure 3.32a and figure 3.32b)*. This is also found in the recapitulation from mm. 194–201.

Figure 3.32a: Flute Concerto in B-Flat Major: III. mm. 42–54



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 80–81.

Figure 3.32b: Cello Concerto in B-Flat Major: III. mm. 42–54

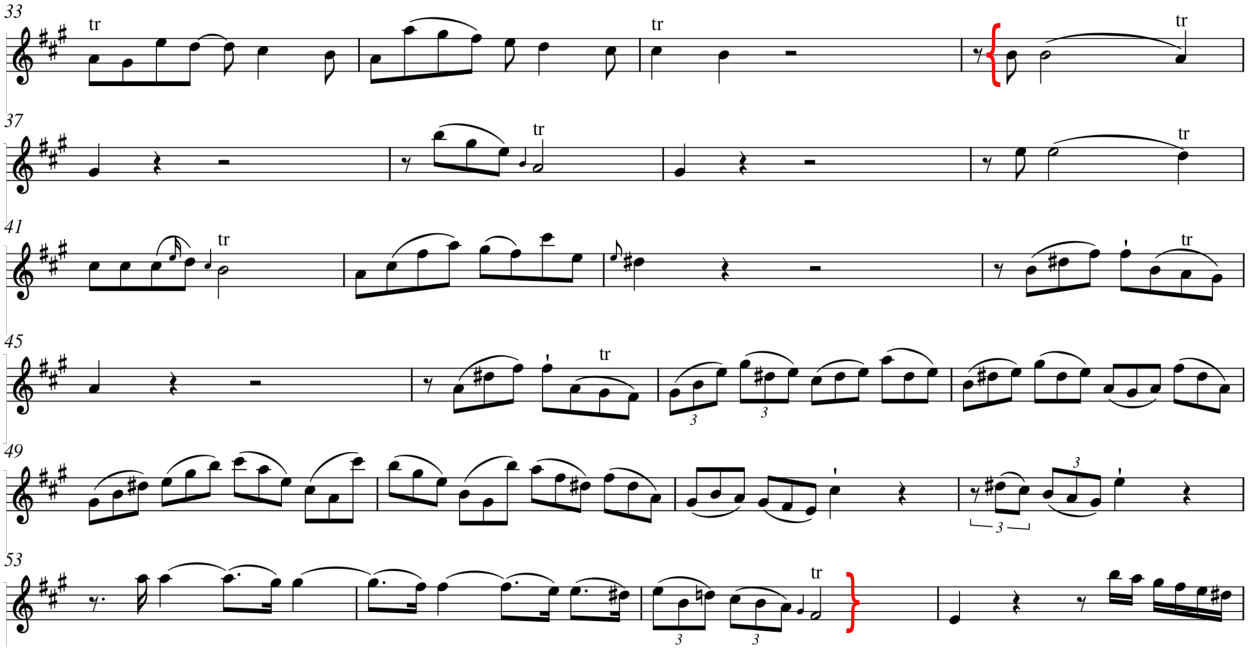


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 78–79.

Concerto in A-Major (Wq 168 and Wq 172): I. Allegro

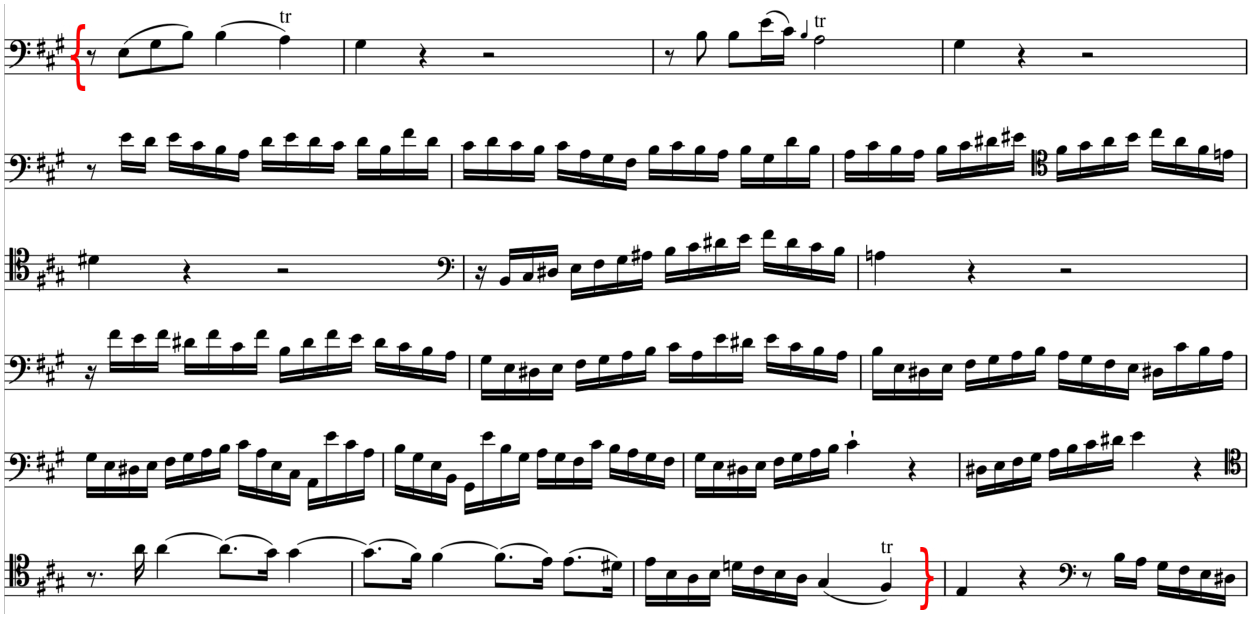
In mm. 36–39, another example of rhythmic augmentation is found. The flute and cello concertos remain similar in contour with the addition of more rhythmic movement being written in the cello concerto. The major difference begins in mm. 40–55 with the triplet eighth notes in the flute concerto being replaced with running sixteenth notes in the cello concerto *(see figure 3.33a and figure 3.33b)***.**

Figure 3.33a: Flute Concerto in A-Major: I. mm. 36–55



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 98–100.

Figure 3.33b: Cello Concerto in A–Major: I. mm. 36–55

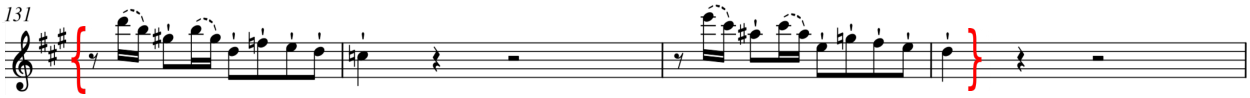


Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 96–97.

Another example of rhythmic augmentation is found in mm. 131–134. Again, both the flute and cello concertos are written with a similar pitch contour, but in the flute concerto,

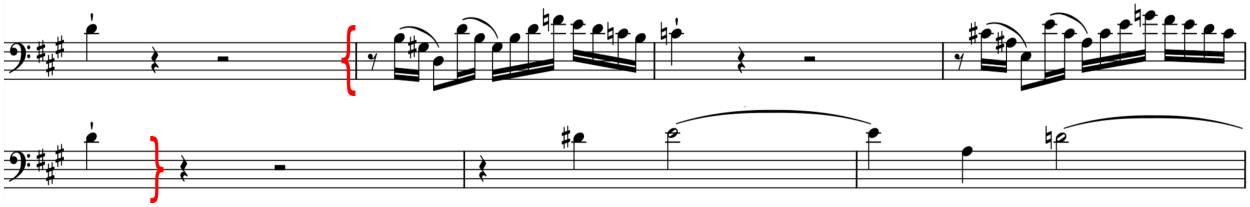
C.P.E. Bach writes an accentuated eighth–note sequence on beats 3 and 4 of m. 131 and m. 133, while the cello concerto is written with a sixteenth–note sequence *(see figure 3.34a and figure 3.34b)*.

Figure 3.34a: Flute Concerto in A-Major: I. mm. 131–134



Source: Carl Philipp Emanuel Bach*, Concertos (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Barthold Kuijken, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 4-2, 107.

Figure 3.34b: Cello Concerto in A–Major: I. mm. 131–134



Source: Carl Philipp Emanuel Bach, *Concertos (Carl Philipp Emanuel Bach: The Complete Works),* ed. Robert Nosow, (Cambridge, The Packard Humanities Institute, 2008) Series III, Volume 6, 104.

This information on the observed techniques utilized by C.P.E. Bach's in his cello concerto adaptation are the basis for the decision made in the cello sonata (Wq 128) transcription found in the next chapter. In Chapter 4, the techniques discovered in the analysis of the concertos were implemented in the creation of the cello sonata transcription.

CHAPTER 4: THE SONATA TRANSCRIPTION AND RECORDING

The rationale for transcribing C.P.E. Bach's *Sonata Wq 128* for cello was to arrange a work that is idiomatic for the instrument, utilizes the instrument's natural sonorities, takes advantage of various bowing, fingering, and other techniques, as well as providing an enjoyable work for both the performer and the listener. As discussed in Chapter 3, the primary edition of this work used for the transcription comes from Volume II of the Packard Humanities Institute's "Carl Philipp Emanuel Bach: *The Complete Works* (Chamber Music)." This edition of *Wq 128* is the most recently published critical edition of the work. In the first section bellow, (i.e., *The Transcription),* I will explain the process of transcribing the work and detail why and how the various changes were made in order to implement different techniques that were inspired by C.P.E. Bach's alterations, which were found in the compare and contrast analysis of his flute and cello concertos.

In the second section (i.e., *The Recording)*, I will provide an account of recording my transcription of the sonata, detailing the date and location, personnel, equipment and recording techniques used in the tracking sessions, as well as the editing and mixing processes that resulted in the final recording.

The Transcription

The transcription process began by making a direct transcription of the solo flute and continuo parts using the music composition software program *Sibelius*. Once the initial transcription was complete, the first step was to adjust the register. As found in Chapter 3, a register difference of one or two-octaves was most commonly found between C.P.E. Bach's

editions for cello and flute. A difference of three-octaves or no difference was also found, but not nearly as common.

The next step was to play the sonata with the register differences and to look for sections where the various virtuosic bowing techniques, idiomatic changes, creation of contrary motion, and rhythmic diminution and augmentation discussed in Chapter 3 could be implemented. The following sections detail the creative process of how the piece was adapted by using different techniques that were inspired by the various changes found between the flute and cello editions of C.P.E. Bach's concertos.

C.P.E Bach Sonata in A-minor, Wq 128 (*Andante)*

The model for the first movement of *Wq 128* was taken from the second movements of the C.P.E. Bach Concertos for both flute and cello. While the movements of the concertos follow the form of Fast-Slow-Fast, the sonata instead follows the form of Slow-Fast-Fast. In the concertos, the slow movements had the fewest changes in melodic content and instead focused on differences of register changes. Therefore, the *Andante* (first movement) of Wq 128 has the fewest differences between the versions for flute and cello. These changes are outlined in Table 4.1.

Table 4.1: *Andante* (Wq 128) Cello Register Changes

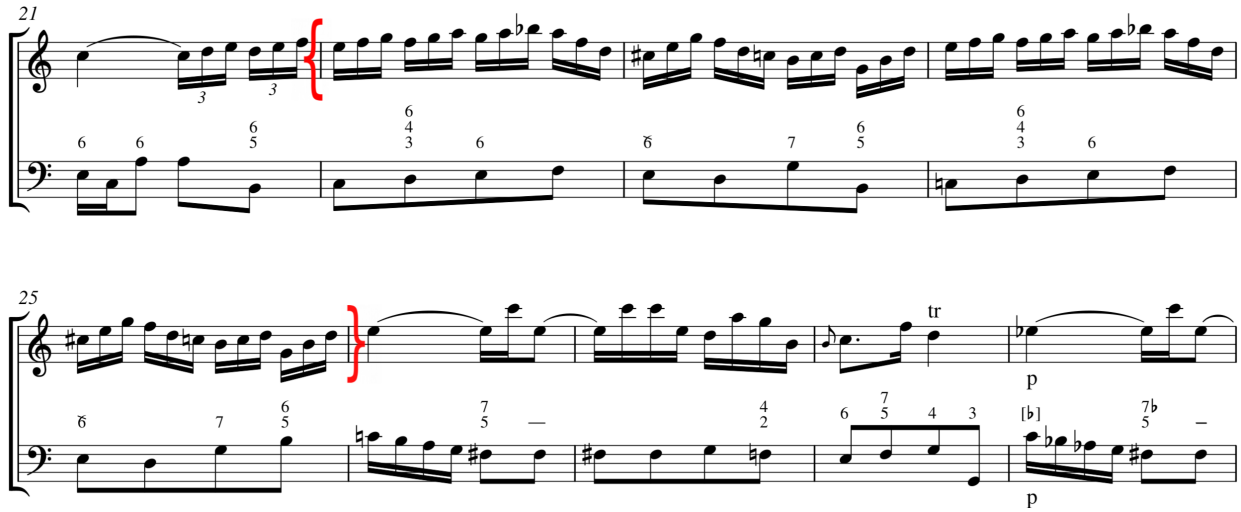
Time Signature	Starting Measure	Starting Beat of Register	Register	Final Measure of Register	Final Beat of Reigister
	m. 1	1	1 8VA Below	m. 4	1
	m. 4	2	2 8VA Below	m. 5	5
	m. 5	6	1 8VA Below	m. 10	4
	m. 10	4.5	2 8VA Below	m. 11	6
12/8	m. 11	7	1 8VA Below	m. 11	10
	m. 11	10.5	2 8VA Below	m. 12	3
	m. 12	4	1 8VA Below	m. 13	6
	m. 13	7	Same 8VA as Flute	m. 14	3
	m. 14	4	1 8VA Below	m. 18	3
	m. 18	5	2 8VA Below	m. 19	9
	m. 19	10	1 8VA Below	m. 20	9.5
	m. 20	10	2 8VA Below	m. 23	12

C.P.E Bach Sonata in A-minor, Wq 128 (*Allegro)*

In the second movement of Wq 128, more significant changes were made. The triplets are changed in the solo cello line from its flute counterpart by utilizing a *ondeggiando* technique for playing the arpeggiated sections. *Ondeggiando* refers to a 'wavy' motion executed by moving the bow back and forth across two or more adjacent strings.[108] This takes advantage of the sonorities of the cello's different strings and makes these passages more idiomatic for the cello. Therefore, when adapting these passages for the cello sonata, running triplets found in mm. 22–25 *(see figure 4.1a and figure 4.1b)*, m. 41 *(see figure 4.2a and figure 4.2b)*, and mm. 47–48 *(see figure 4.3a and figure 4.3b)*, were changed to be arpeggiated and written in a way so that the *ondeggiando* technique could be utilized.

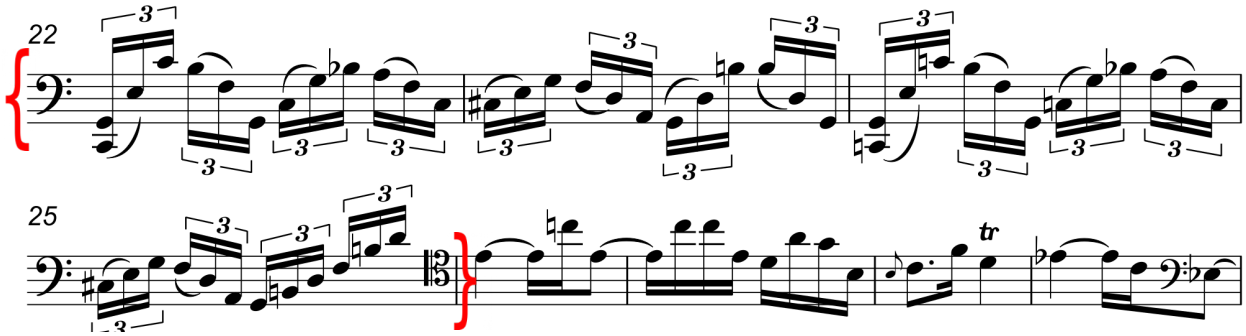
[108] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 164.

Figure 4.1a: Flute Sonata (*Allegro: mm. 22–25)*



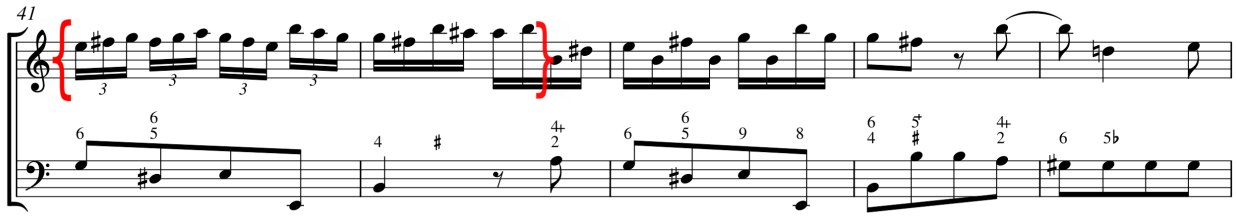
Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 41.

Figure 4.1b: Cello Sonata (*Allegro: mm. 22–25)*



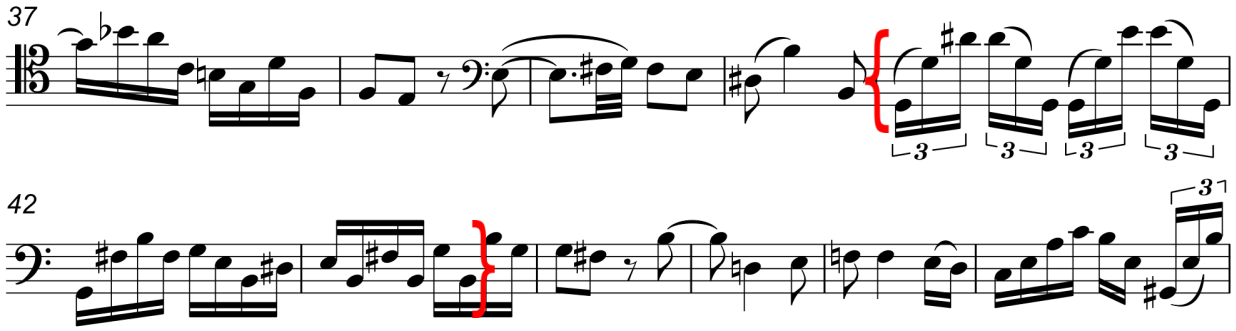
*The running-triplet motive was changed to create an **ondeggiando** bowing technique passage.*

Figure 4.2a: Flute Sonata (*Allegro: mm. 41–42)*



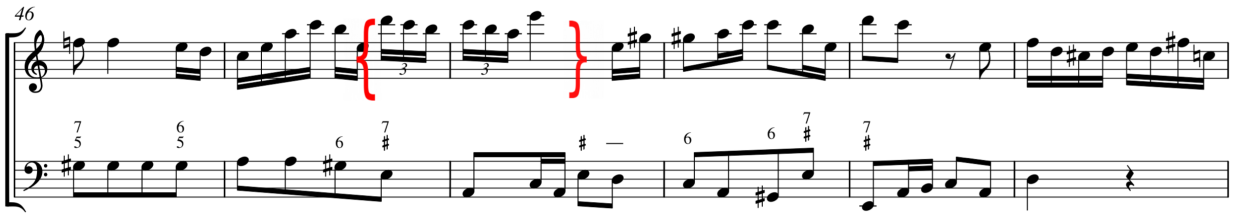
Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 41.

Figure 4.2b: Cello Sonata (*Allegro: mm. 41–42)*



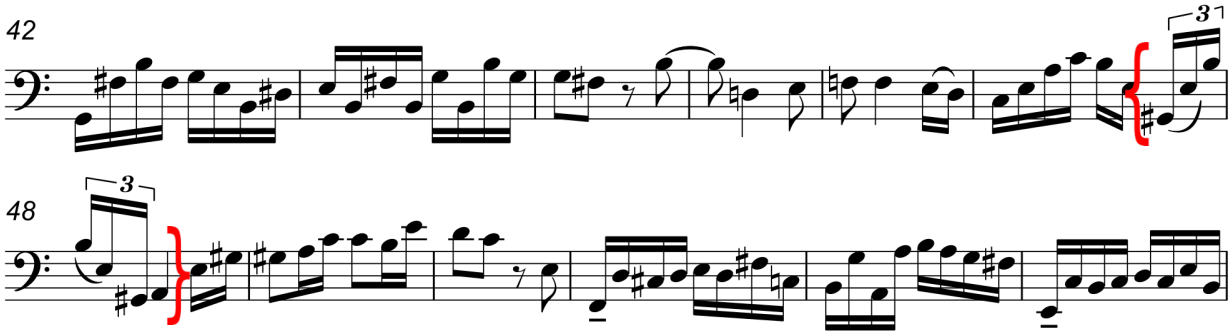
*The triplet motive is again adapted into the **ondeggiando** bowing technique in m. 41, while the pitches are adapted in m. 42 to create an **arpeggiation**, which is considered idiomatic for the cello.*

Figure 4.3a: Flute Sonata (*Allegro: mm. 47–48)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 41.

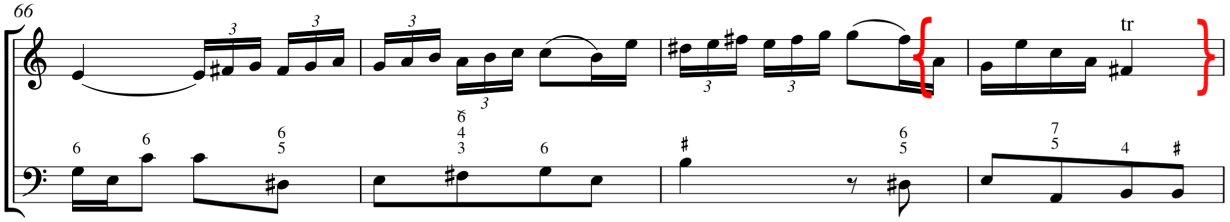
Figure 4.3b: Cello Sonata (*Allegro: mm. 47–48)*



*Another example of the **ondeggiando** technique being implemented in the cello transcription.*

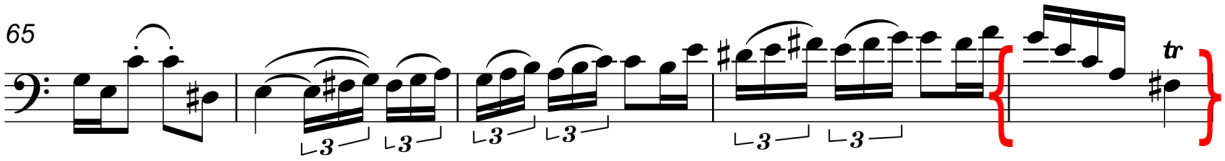
Mm. 68–69 is a more subtle change. By placing the final sixteenth note "A" in same register as the original flute sonata, the melodic line of the cello sonata continues its ascending motion before the descending arpeggio, avoiding the leap found in the flute sonata *(see figure 4.4a and figure 4.4b)*.

Figure 4.4a: Flute Sonata (*Allegro: mm. 68–69)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 42.

Figure 4.4b: Cello Sonata (*Allegro: mm. 68–69)*

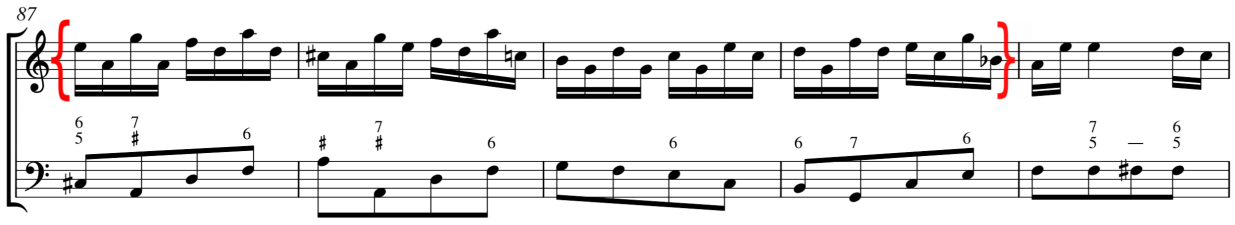


An idiomatic change of pitches creates a more cohesive line that is more idiomatic to cello writing.

Mm. 87–90 were also adapted to contain the *ondeggiando* technique (m.88 and m.90) while m. 87 and m. 89 were adapted to utilize another bowing technique, *bariolage* (technique exploits the distinct, individual timbres of the various strings by oscillating notes, one of which is usually an open string or reiterated pitch)[109] *(see figure 4.5a and figure 4.5b).*

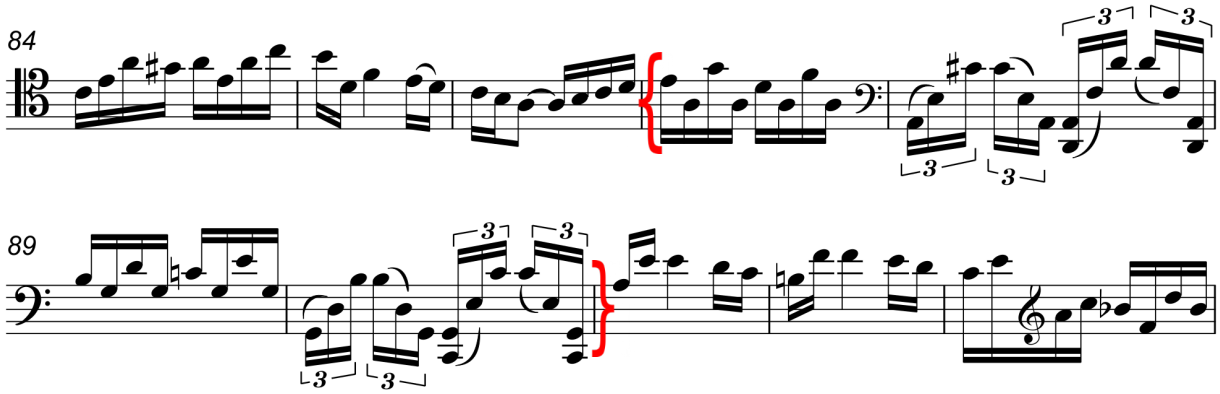
[109] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 162–163.

Figure 4.5a: Flute Sonata (*Allegro: mm. 87–90)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 43.

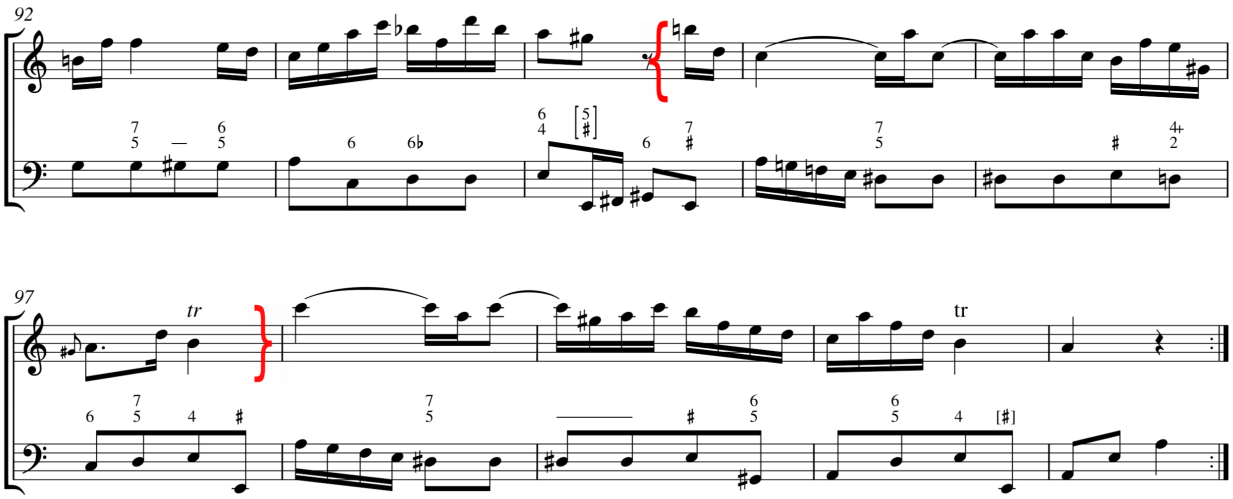
Figure 4.5b: Cello Sonata (*Allegro: mm. 87–90)*



*The passage has been adapted to contain both bariolage and **ondeggiando** bowing techniques.*

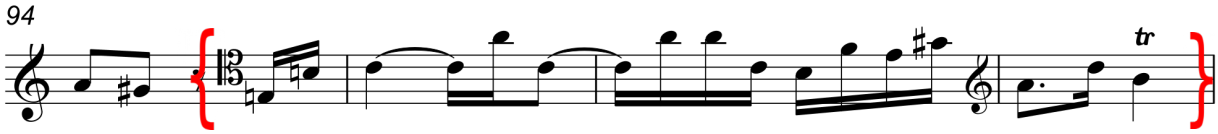
Mm. 94–97 have a similar change, by changing the scale degrees found in the two sixteenth note pickups to m. 95 and placing the final sixteenth note “g-sharp” in m. 96 in the same register as the flute original, the cello sonata creates an ascending line that avoids the leaps found in the flute sonata *(see figure 4.6a and figure 4.6b)*.

Figure 4.6a: Flute Sonata (*Allegro: mm. 94–97)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 43.

Figure 4.6b: Cello Sonata (*Allegro: mm. 94–97)*



*By changing the pitches on the final sixteenth notes in m. 94, the cello and flute are now in **contrary motion.***

C.P.E Bach Sonata in A-minor, Wq 128 (*Vivace)*

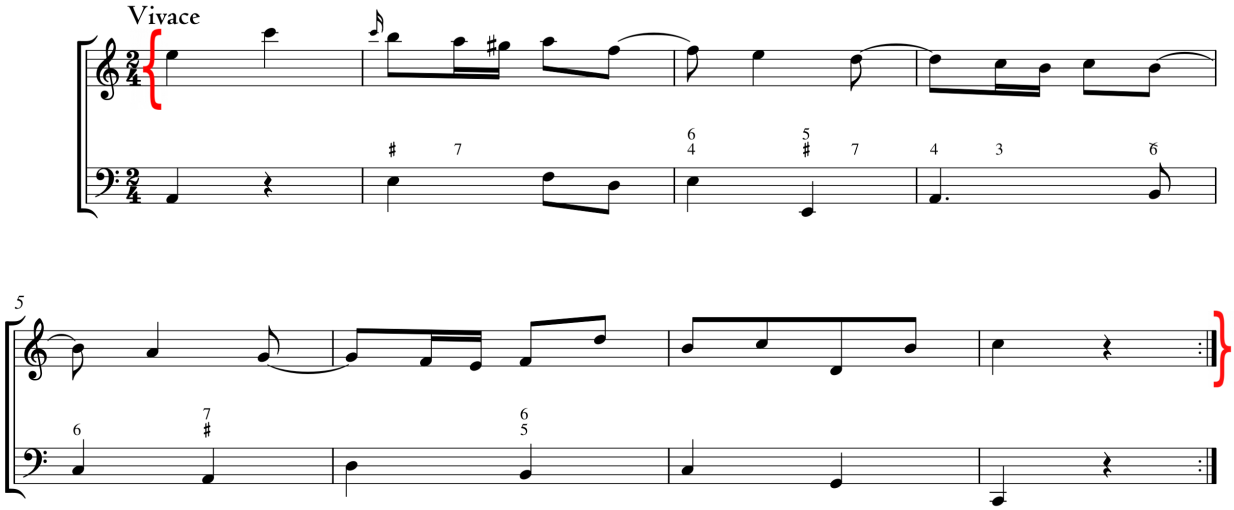
The final movement of Wq 128 is a theme and variations set. In the movement, the theme and the subsequent variations are in an AB from, with the A section being 8 bars in length and the B Section being 20 bars in length.

Theme

The theme (mm. 1–28) is presented in the cello sonata exactly one octave below the original flute sonata with a small change to the first eighth note of m.7. The note has been changed in the cello sonata from a “B” to an “E” to create a sequence as well as to create a

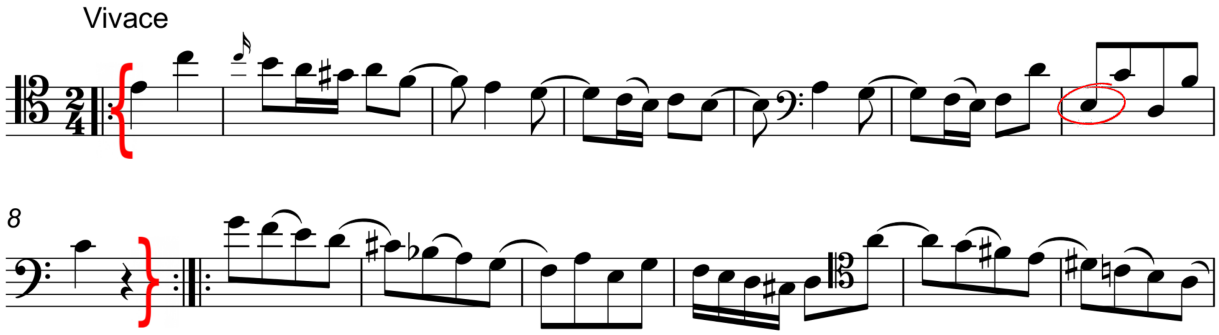
section of *batteries* (patterns of notes which are alternated between neighboring strings)[110] *(see figure 4.7a and figure 4.7b).*

Figure 4.7a: Flute Sonata (*Vivace: mm. 1–8, "A section" of Theme)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 43.

Figure 4.7b: Cello Sonata (*Vivace: mm. 1–8, "A section" of Theme)*



*In m. 7, the "E" on beat one allows for the cello to utilize the **batteries** bowing technique, exploiting the timbres of adjacent strings (D-string and A-string).*

The B section of the opening theme of the cello sonata remains unchanged from the original flute counterpart other than the section being one octave lower.

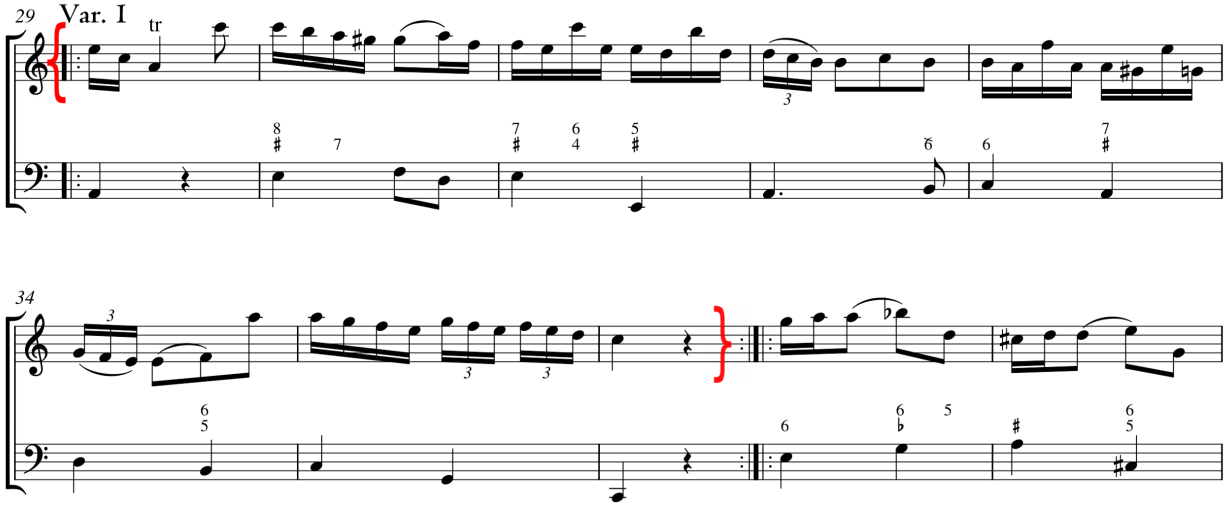
[110] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 158–159.

Variation I

In the first variation, this section of the cello sonata is written two octaves lower than the original flute counterpart. Significant changes happen in m.31 and m.33, where the cello sonata replaces the sixteenth–note motive found in the flute sonata with a trilling motive, while m. 32 and m. 34 utilize a *piqué* bowing technique (a method by which dotted rhythms are played by utilizing specific directional bowing patterns)[111] in the cello sonata that replaces the triplets found in the flute sonata *(see figure 4.8a and figure 4.8b)*.

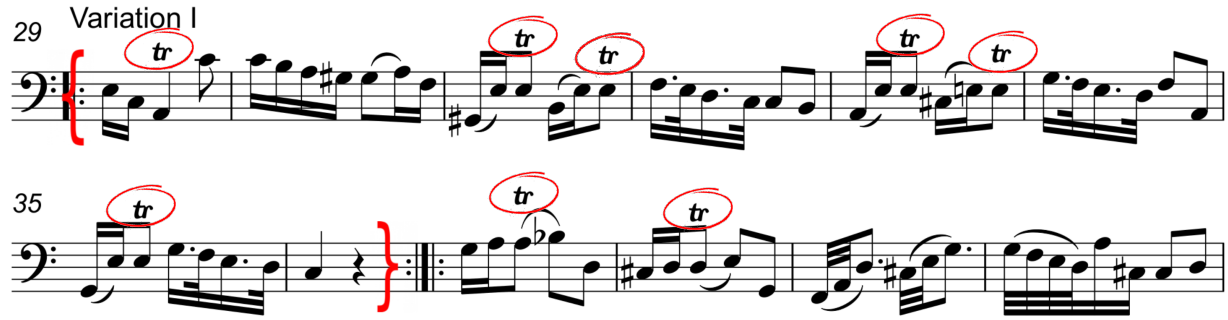
[111] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 165.

Figure 4.8a: Flute Sonata (*Vivace: mm. 29–36, "A section" of Variation I)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 44.

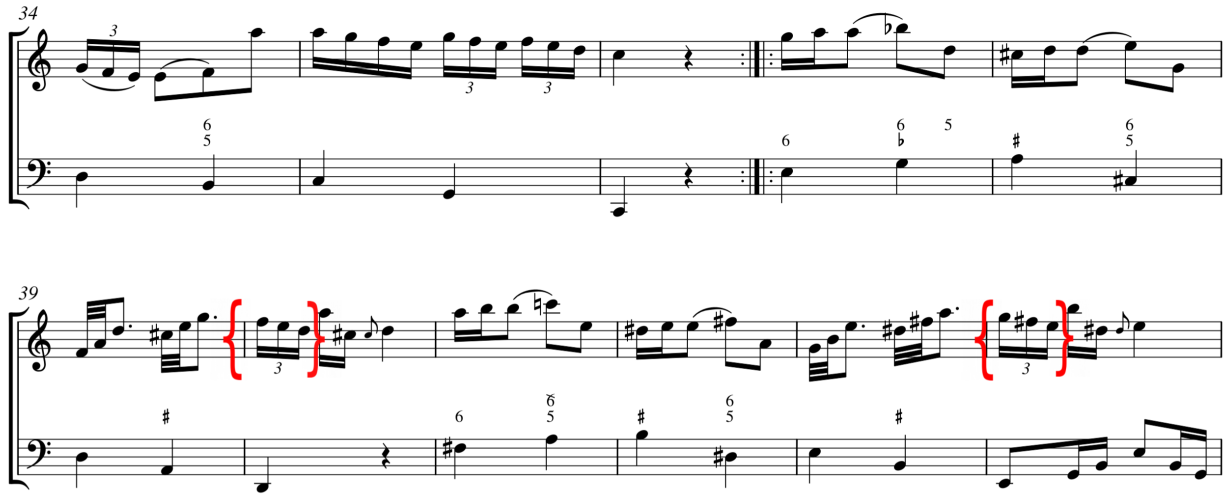
Figure 4.8b: Cello Sonata (*Vivace: mm. 29–36, "A section" of Variation I)*



*This example highlights the implementation of the **piqué** bowing technique, plus a change of **rhythm** and the addition of **ornamentations** (trills) in m. 31, m. 33, and m. 35.*

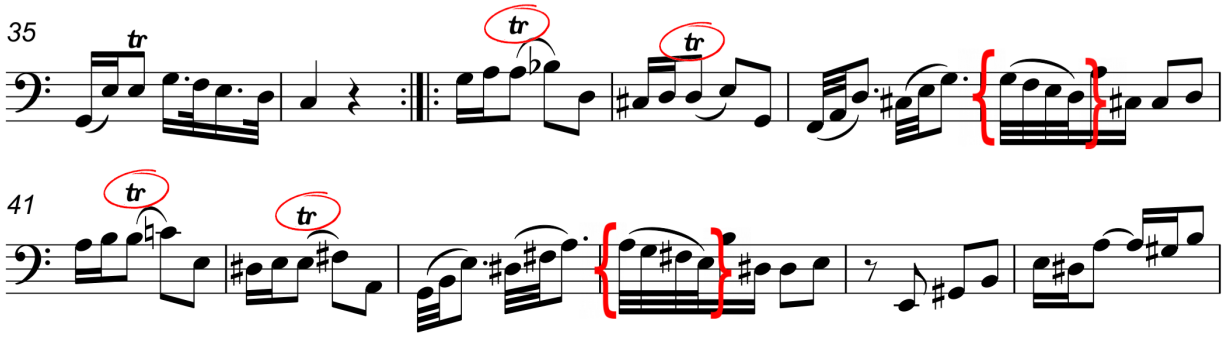
The B section of Variation I contains similar changes to the A section. In the cello sonata, trills are added in mm. 37–38 and mm. 41–42. Additionally, thirty second notes replace the sixteenth note triplets in m. 40 and m. 44 (*see figure 4.9a and figure 4.9b)*.

Figure 4.9a: Flute Sonata (*Vivace: mm. 37–44)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 44.

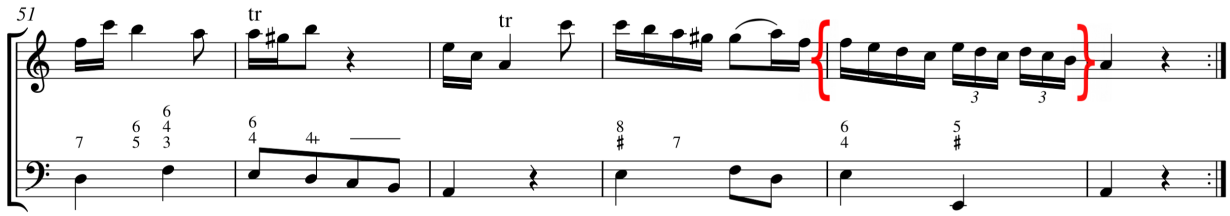
Figure 4.9b: Cello Sonata (*Vivace: mm. 37–44)*



*An example of the added **ornamentations** (trills) and **rhythmic augmentation**, as discussed in Chapter 3.*

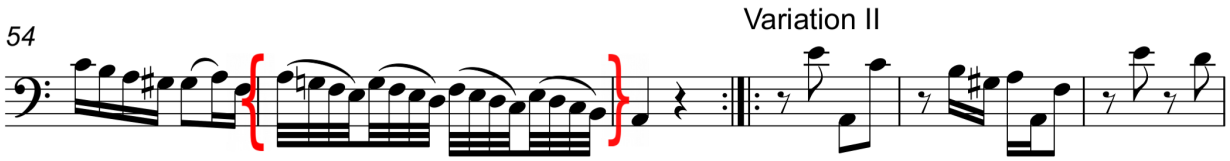
The final change in Variation I of the *Vivace* is found in m. 55, where the cello now plays a sequential series of descending thirty second notes instead of a mixture of straight sixteenth notes and sixteenth note triplets *(see figure 3.10a and figure 3.10b)*.

Figure 4.10a: Flute Sonata (*Vivace: m. 55)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 45.

Figure 4.10b: Cello Sonata (*Vivace: m. 55)*

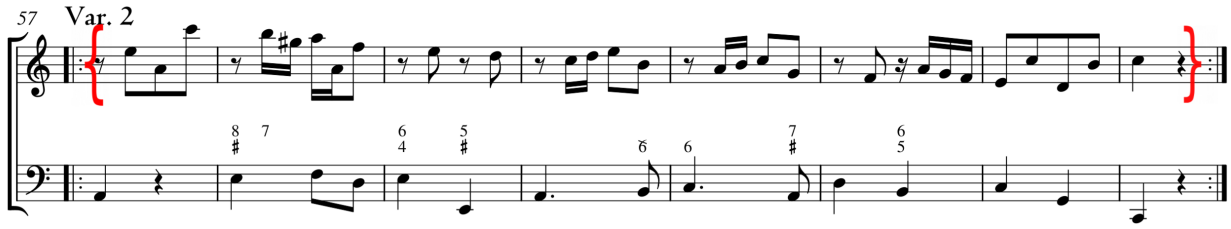


*Another example of **rhythmic augmentation.***

Variation II

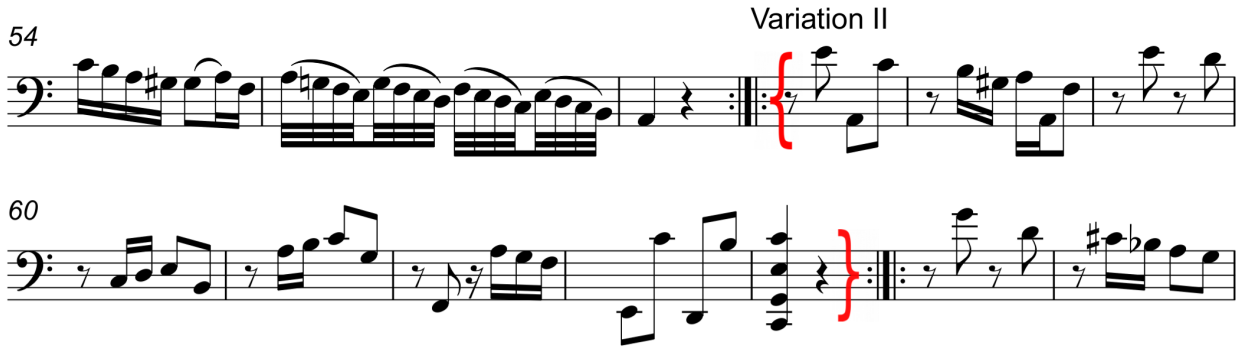
The A section of Variation II (mm. 57–64) uses a mixture of one and two octave register changes between the cello sonata and the original flute counterpart *(see figure 4.11a and figure 4.11b)*. By exploiting non-adjacent string crossings, this passage exploits the full string range of the instrument, making it more idiomatic.

Figure 4.11a: Flute Sonata (*Vivace mm. 57–64, "A section" of Variation II)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 45.

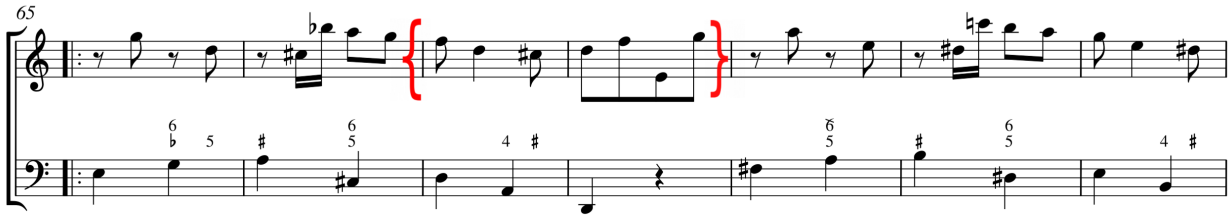
Figure 4.11b: Cello Sonata (*Vivace mm. 57–64, "A section" of Variation II)*



*An **idiomatic** change that exploits the use of **non-adjacent string crossings.***

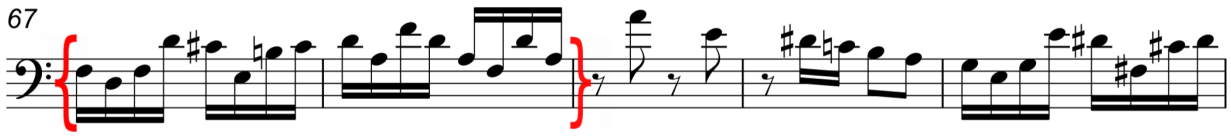
In the B Section of Variation II, the first significant change in the cello sonata happens in mm. 67–68, where the eighth note motive originally found in the flute sonata is replaced by a sequential sixteenth–note pattern *(see figure 4.12a and figure 4.12b)*. This same sequence is utilized again in mm. 71–72, with m. 72 in the cello sonata remaining unchanged from the from the flute sonata counterpart *(see figure 4.13a and figure 4.13b)*.

Figure: 4.12a: Flute Sonata (*Vivace: mm. 67–68)*



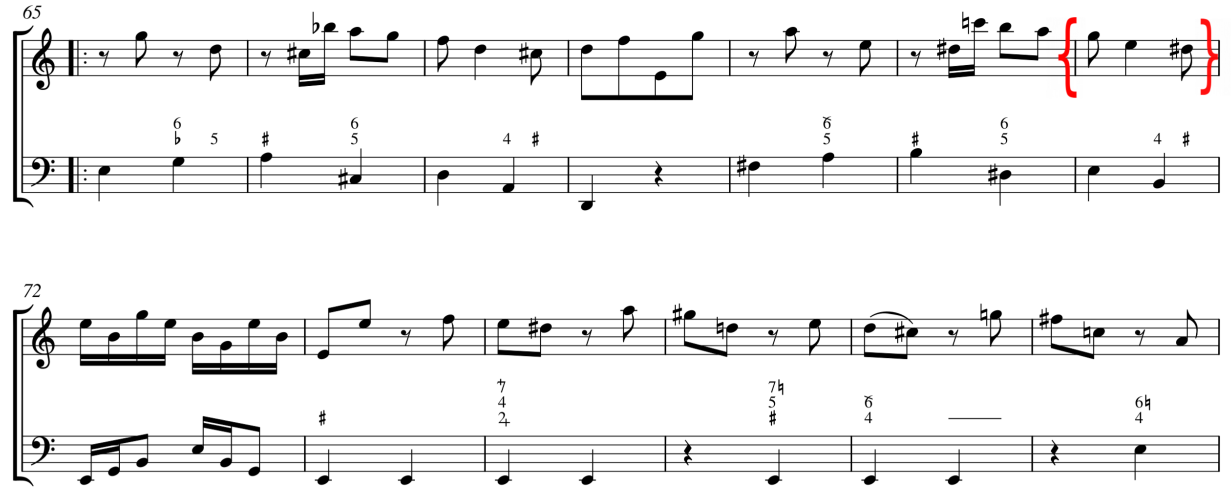
Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 45.

Figure 4.12b: Cello Sonata (*Vivace: mm. 67–68)*



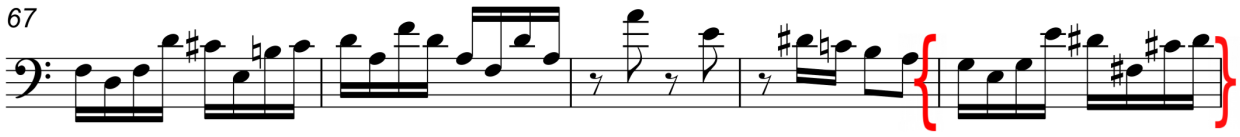
*By adapting the sequence found in m. 72 of the flute sonata, a new sequence is created for the cello sonata, creating an **idiomatic** change by utilizing **rhythmic augmentation.***

Figure 4.13a: Flute Sonata (*Vivace: m. 71)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 45.

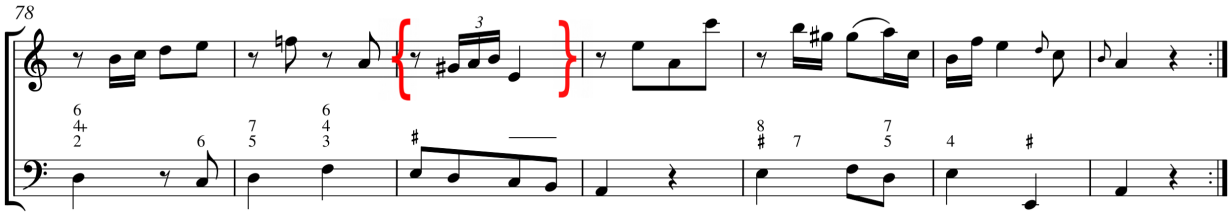
Figure 4.13b: Cello Sonata (*Vivace: m. 71)*



*The sequence that was adapted in m. 67 is used again here in m. 71, again creating an **idiomatic** change by utilizing **rhythmic augmentation.***

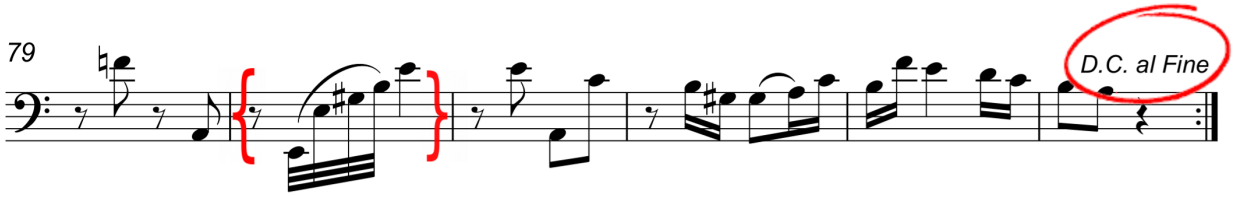
Another significant change in Variation II is found in m. 80, where the cello sonata replaces the sixteenth note triplet with a set of ascending thirty second notes. Additionally, the final quarter note "E" in the cello sonata is placed in the same octave as the original flute sonata, creating a three-octave ascending arpeggio as opposed to the final quarter note descending the interval of a 5th. Finally, a *D.C. al Fine* is added to the cello sonata, giving the work a stronger sense of finality *(see figure 4.14a and figure 4.14b)*.

Figure 4.14a: Flute Sonata (*Vivace: m. 80 with no D.C. al Fine)*



Source: Carl Philipp Emanuel Bach, *Chamber Music (Carl Philipp Emanuel Bach: The Complete Works)*, ed. Mary Oleskiewicz, (Cambridge, The Packard Humanities Institute, 2008) Series II, Volume 1, 45.

Figure 4.14b: Cello Sonata (*Vivace: m. 80 and D.C. al Fine)*



*One more example of **rhythmic augmentation,** plus the changing of the lines motion in m. 80, by placing the "E" in the same octave as the flute sonata, creates another use of **contrary motion** between the flute and cello. Additionally, the **D.C. al Fine** was added to give the movement a more decisive ending.*

After a completed draft of piece was completed, a rehearsal took place between the musicians and Dr. Peter Opie, associate professor of cello at Ball State University, where only minor changes were made to the draft. Suggestions on bowings, fingerings, and register were addressed before the final draft was completed for the recording process. The full transcription can be found in Appendix A.

The Recording

The tracking session for the recording, which is the process of recording the separate parts that will make up the piece of music or audio production[112], took place on September 6th through 8th, 2019 in Hahn Hall on the Ball State University campus. Hahn hall was chosen because of its consecutive availability from September 6th through 8th, ensuring that takes from multiple days would seamlessly edit together if necessary, and the acoustics of the hall were well suited for recording a small chamber music ensemble. The instrumentation for the recording included (doctoral student) Peter Douglas playing harpsichord, (master's student) David Pira playing cello (basso continuo), and myself, Eric Lakanen playing cello (solo). I additionally took on the role as engineer and producer for the session, as well as being solely responsible for the editing and mixing process.

Microphones

The primary microphones for the recording session were arranged in a configuration designed to capture a stereo image of the ensemble. Stereo miking offers a number of advantages, including better depth, stereo width, and more realistic ambience and imaging. The stereo microphone technique utilized was a near-coincident pair, where the two microphones were placed with their capsules within a few inches of one another and set at a particular angle.[113] Using a matched pair of *Rode M5's*, the microphones were arranged in an ORTF configuration. ORTF is a common near-coincident stereo microphone technique, that angles the

[112] Mitch Gallagher, *Music Tech Dictionary: A Glossary of Audio-Related Terms and Technologies* (Boston: Course Technology, PTR, 2014), 217.
[113] Ibid, 203.

capsules of the two cardioid microphones 110° apart and spaced 17 cm horizontally.[114] ORTF, which is named for the French national broadcasting agency, *Office de Radiodiffusion-Télévision Française,* produces a pleasing stereo image while maintaining adequate monophonic compatibility. [115] Additionally, this method provides accurate localization, or the ability to tell the direction of the original sound source.[116]

In addition to the ORTF array, accent microphones were utilized on the solo cello and the harpsichord. An *SE Electronics SE4* microphone was placed inside the harpsichord, approximately 3 feet from the center sound board and angled at approximately 45° toward the plectrums of the instrument. Another *SE4* was placed in front of the solo cello, approximately 18 inches from the A-String side of the bridge. Using accent microphones in the recording provides extra control of balance and definition.[117]

The Recording Process

After multiple sound checks and tests, taking place on September 6th and September 7th, the final placement and arrangement of the musicians on September 8th, the primary tracking day, was on the stage of Hahn Hall, with the harpsichord placed in the center of the stage, the basso continuo placed in front of the harpsichord on stage left and angled to face the left channel of the ORTF array, and the solo cello placed in front of the harpsichord and angled to be in the center of the ORTF array.

---

[114] Bruce Bartlett and Jenny Bartlett, *Recording Music on Location (*Boston: Focal Press, 2007), 115.
[115] Ron Streicher and F. Alton Everest, *The New Stereo Soundbook, Third Edition (Pasadena, CA: Audio Engineering Associates, 2006),* 9.2.
[116] Bruce Bartlett and Jenny Bartlett, *Recording Music on Location (*Boston: Focal Press, 2007), 115.
[117] Ibid, 133.

The microphones were connected to a MacBook Pro laptop via an *Audient iD44* audio interface. The *iD44* was routed to the digital audio workstation *Logic Pro* with a 44.1 kHz audio sampling rate and a bit depth of 24 bits, with audio channels 1 and 2 being the ORTF array, channel 3 being the harpsichord accent microphone, and channel 4 being the solo cello accent microphone. Each movement of the sonata was recorded into a separate file and the final movement was divided into three files (Theme, Variation I, and Variation II). Multiple takes of each movement were completed as full runs, which were then listened to identify areas where overdubs and patches were needed. Once the main tracks and overdubs were recorded, the sessions were ready for editing and mixing.

During the tracking session, as audio engineer, I labeled each "take" (i.e., performance) of the sonata with its appropriate movement and measure numbers within Logic Pro to make the editing process more streamlined. The tracks were arranged in the session chronologically so that notes could be made about which takes and overdubs would make it in the final edit. Once the edits were finalized, the multiple cuts within each session were consolidated, to ensure that the edit points would not be moved accidentally in the mixing process. Additionally, the consolidated tracks were imported into new *Logic Pro* sessions (one session per movement, additionally consolidating the final movement into one session) in case there was a need to go back later and edit the tracks further.

In the mixing process, the ORFT array (channels 1 and 2) was panned hard left and hard right and set at unity (the gain of the signal going into the device equals the gain coming out).[118]

[118] Mitch Gallagher, *Music Tech Dictionary: A Glossary of Audio-Related Terms and Technologies* (Boston: Course Technology, PTR, 2014), 224.

The accent microphones on the harpsichord and the solo cello were mixed relatively low in comparison to the main stereo pair, but loud enough to add definition while not effecting the depth of the ensemble. Additionally, the harpsichord and solo cello channels (channels 3 and 4) were routed to a reverb return, via an auxiliary bus, to help create a more cohesive soundscape for the final recording. Equalization was used on the ORTF array in the mixing sessions to enhance the natural sound of the instruments in Hahn Hall while eliminating sonic abnormalities. Additionally, EQ was used on the two accent microphones to bring out specific frequencies of the instruments that were not fully captured or present in the ORTF array. The four audio channels were then bounced down to one stereo track, where a mastering EQ and slight audio compression was utilized. The final mix of *C.P.E. Bach: Sonata for Cello and Basso continuo, Wq 128,* is available to listen to at: https://soundcloud.com/eric-lakanen.

CHAPTER 5: PEDAGOGICAL IMPLICATIONS AND FURTHER STUDY

The cello transcription of C.P.E. Bach's *Sonata in A-Minor (Wq 128*), while enjoyable to play and listen to, also has some value as pedagogical material. It can be used to develop a variety of different techniques to enhance cello students' abilities to play the instrument. Each movement has its own set of unique challenges that will expand a cellist's understanding of both right- and left-hand/arm techniques on the cello as well as widening their expressive palate as a musician and a cellist. This transcription also helps to fill a historical gap. By adding this transcription to the cello repertoire, it creates an opportunity for cellists to experience music from the transitional time between the *Baroque* and *Classical* periods that the cello repertoire is currently lacking.

When looking at the pedagogical implications of this transcription, it is important to remember the teachings of the various cello schools that were explored in Chapter 2. The Italian cello school is noted for its superior technical expertise and its attention to melodiousness, while examining more complex and idiomatic techniques of playing. The treatises of the French school place great interest in natural overtones, harmonics, precision tuning and intonation, and an elegance created with a disciplined right-hand. The German school, with most of its treatises and methods coming after the turn of the 19th century, places greater emphasis on the harmony and dynamics as opposed to the natural characteristics of the cello and also gives more attention the left-hand techniques, expanding upon the French system of fingering, by utilizing more thumb-position, blocked-hand positions, and developing a system of repeating finger patterns.

C.P.E. Bach's *Sonata in A-Minor (Wq 128)* was chosen to be transcribed for various reasons. In addition to the original key of A-minor naturally exploiting the various natural harmonics and overtones, taking advantage of the cello's sonorities, the work also, as discussed in Chapter 4, implements a variety of bowing techniques. These bowing techniques require control in the right-hand while developing dexterity and command in the left-hand, allowing the cellist to develop a deeper understanding of rapidly executing blocked-hand positions and hand shapes in the more rapid passages.

Left-Hand/Arm Development

Before discussing the challenges of the left-hand/arm techniques necessary for playing C.P.E. Bach's *Sonata in A-Minor (Wq 128),* it is important to note that left-hand/arm techniques must be adapted to the student at the instructor's discretion. Important factors, such as the individual students hand size, length, shape, flexibility, dexterity, etc., cannot be put in a "one-size-fits-all" category. While some left-hand/arm techniques can be developed by the repetition of various exercises, whether those be etudes or different pieces of repertoire (such as the *Sonata in A-Minor (Wq 128)*), the physical size, shape, length, etc., of the left-hand/arm and fingers cannot be altered. Therefore, it is important to explore various techniques students can employ in this piece in order for every student to be successful in developing and understanding how their individual left-hand/arm functions.

The left-hand challenges in C.P.E. Bach's *Sonata in A-Minor (Wq 128)* require the student to develop a greater understand of different left-hand shapes, positions, and techniques. First, to successively play the transcription, the student will have to use or develop their abilities to rapidly change from, what I refer to as, an "open-hand" position to a "closed-

hand" position and vice versa. The closed-hand position places the first (index), second (middle), third (ring) and fourth (pinky) fingers in the left-hand in a sequence of half-steps, while the open hand position places a series of whole steps between the first (index), second (middle), and fourth (pinky) fingers. Flexibility and dexterity in the left-hand will be required for the student to seamlessly transition from these two different hand shapes in order to accurately reach the various sequences of pitches without the use of excessive shifting or glissandos, which could break-up musical phrases in an unpleasing way. It is also important to discuss the implementation of thumb position in the transcription. Especially in the higher registers, using the thumb position, which also utilizes a variety of shapes and spacings between the fingers, will help the student balance and anchor the left-hand in order to execute these sections with accuracy of intonation while producing a good tone.

From a pedagogical standpoint, the transcription will also utilize and develop a student's understanding of the fingerboard's geography. To successfully perform the work, the student will need to shift (the action of moving the left hand vertically to different places on the cello fingerboard) their hand to a variety of different positions when specific pitches are unreachable by altering hand shapes. Certain passages are unreachable on the cello without the implementation of shifting, giving cellists opportunities to utilize a variety of shifting techniques throughout the piece. The two primary motions of the left arm used in these shifting techniques will be an outward, clockwise, rotation and an inward, counterclockwise, rotation. Initially, these shifts must be practiced slowly with a slightly audible glissando in order to regulate a smooth transition to the various positions. This feeling of maintaining a slow and controlled shift should remain present even as the tempo increases and the glissando becomes

inaudible. These techniques will be necessary and applicable to the slow movement, as well as the two faster movements.

In addition to this vertical approach of traveling up and down the fingerboard, the sonata also requires understanding of a horizontal approach. This is especially important for the successful execution of the *batteries, bariolage,* and *ondeggiando* bowing techniques, as well as the arpeggios, chords, and non-adjacent string crossings found throughout the sonata. The horizontal approach to navigating the fingerboard of the cello is reliant on the student's understanding and execution of blocked-hand positions. These different passages utilizing the various virtuosic bowing techniques (*batteries, bariolage,* and *ondeggiando)*, and the passages containing chords, may pass too rapidly for the student to successfully execute them with "independent" fingers. Instead, the fingers in the left-hand will need to function as a unit, being placed in their proper positions across the different strings in unison in order for the pitches to be played in time with clarity. For these passages, the student should practice the different blocked-hand positions as double-stops or chords independently from the bow. This allows for the student to become familiar with the fundamental movements in the left-hand, before adding the necessary motion in the right hand, providing the student the benefit of slowly building the necessary coordination between the left and the right. However, independent fingers may be utilized in the non-adjacent string crossings and arpeggio sections depending on the physical abilities or limitations that the student's left-hand may have. Regardless, both instances (blocked-hand or independent fingers) should be explored to develop knowledge of the horizontal approach to fingerboard geography.

Lastly, the dexterity and accuracy of the fingering patterns in the left-hand will be necessary for executing the thirty second notes found in *variation I* and *variation II* in the *Vivace* movement, passages that will require flexibility, articulation, and balance in the left-hand. These systematic fingering patterns are developed by practicing scales and arpeggios. In the transcription of C.P.E. Bach's *Sonata in A-Minor (Wq 128)*, the thirty second notes found in *variation I* and *variation II* in the *Vivace* movement also follow either a scale or arpeggio pattern. As with any piece of repertoire that a student is working on, the student should be practicing the scales that the piece is written in as well as any other related or tonicized key areas. The more successful cellists are executing their scales and arpeggios, the better informed they will be for the fingering choices presented with repertoire that exploits these systematic fingering patterns.

Right-Hand/Arm Development

As was discussed in Chapter 4, many virtuosic bowing techniques were implemented in the transcription of the *Sonata in A-Minor (Wq 128).* These different techniques were inspired by the changes between the flute and cello concertos of C.P.E. Bach that were discussed in Chapter 3. As also noted in the previous section, Left-hand/Arm Development, these different virtuosic bowing techniques (*batteries, bariolage, piqué, ondeggiando, etc.)*, must work in conjunction with the left-hand/arm. While they may and should be practiced independently, the coordination between the left and the right arms is crucial for the successful performance of this transcription.

In addition to the different virtuosic bowing techniques, right-hand/ arm development is centered around various ways of controlling the bow to maintain a consistent tone. Ranging

from the slow lyrical passages in the *Andante* to the fast and articulated sequences found in the *Allegro* and *Vivace* movements, there is an assortment of bow strokes and controls needed to play the transcription successfully.

In the slow lyrical passages, the cellist must develop a sense of control in the right hand/arm in order to successfully maintain and sustain a healthy tone from the instrument. The student should strive for clean and even execution of these passages, focusing on the weight distribution of the bow when drawn across the cello's strings.

In the quicker and more articulated passages, not only will the cellist need accuracy and agility in the right hand/arm, but also stamina. The *Allegro* movement is quite exhausting to play in its entirety, with little time to rest before moving on to the next bowing challenge. Additionally, the cellist must save energy for the *Vivace* movement and its variations as well, which is similarly unyielding. In this sense, the cellist will need to develop a more disciplined right-hand in order to meet the multitude of varying demands that this work requires.

Throughout C.P.E. Bach's *Sonata in A-Minor (Wq 128)*, there are many opportunities to highlight various pedagogical elements to help one grow as a musician and a cellist. The work highlights the various aspects of the different historical cello schools into one cohesive work. Highlighting the Italian School, the sonata contains passage work that requires technical expertise, an understanding of melody, and contains techniques that are idiomatic to the cello. In regard to the ideals of the French school, the sonata also exploits the instruments natural overtones and harmonics, helps to create and develop a more disciplined right-hand with the inclusion of the various virtuosic bowing techniques, as well as many opportunities to develop a better intonation. Finally, the German school is explored in its survey of various left-hand

techniques, including the sonatas incorporation of thumb-position, blocked-hand positions, different hand shapes, and developing and understanding of the applications of repeated fingering patterns.

Conclusions and Implications

One of the hallmarks of C.P.E. Bach's music is the fact that he often creates expressive moments of disruption and surprise, but maintains coherence through the careful control of voice leading and organization of unexpected harmonies with abrupt textural shifts.[119] C.P.E. Bach was aware of the prevailing musical forms and styles of the 18th century, such as the growing emphases on the recognition of various levels of chromaticism, particularly the distinction between tonicization and modulation, instead of preserving the unity of form in his compositions, he adapted it to his own aesthetic ideals.[120]

Therefore, another implementation of this work into the cellist repertoire would be to use the *Sonata in A-Minor (Wq 128)* as an introduction to C.P.E. Bach's other works that are played on the cello. In addition to the three cello concertos (A-minor, Wq 170, B-flat Major, Wq 171, and A-Major, Wq 172), C.P.E. Bach also has three sonatas for viola da gamba (C-major, Wq 136 (1745–46), D-major, Wq 137 (1745–46), and G-minor, Wq 88 (1759)), for which cello editions exist. Having students being exposed to the music of C.P.E. Bach will give them a different view of the possibilities of harmonic expression for the instrument. While this work is still diatonic like other standard pieces of cello repertoire, including the music of Boccherini,

[119] David Ferris, "C. P. E. Bach and the Art of Strange Modulation," *Music Theory Spectrum* 22, no. 1 (2000): pp. 60–88, https://doi.org/10.1525/mts.2000.22.1.02a00030), 60.
[120] Ibid.

Haydn and Vivaldi, the music of C.P.E. Bach will expose students to a more adventurous harmonic language.

The cello works of C.P.E. Bach are not what I would consider standard works of the cello repertoire. When looking at the popular teaching method, the Suzuki Method, the method books for *The Suzuki Cello School*, do not contain a single work of C.P.E. Bach. The works most comparable to the sonata are the *Largo and Allegro,* from *Sonata in G minor* by Henry Eccles (the Eccles *Sonata*, was originally published within a set of 12 violin sonatas while he was living in Paris in 1720. However, eighteen of the movements found in the set were taken from Giuseppe Valentini's *Allettamenti per camera,* op.8.[121]), which is found in *Suzuki Cello School: Volume 7*,[122] and the *Sonata in G Major* by Giovanni Battista Sammartini (this work was more recently discovered by Jane Adas in a set of sonatas written by Martin Berteau[123]), which is found in *Suzuki Cello School: Volume 8*.[124]

Many pedagogues of the cello utilize these pieces in their teaching methods regardless if they have had formal Suzuki Teacher-training. However, teachers may struggle to find repertoire in addition to the works found in *The Suzuki Cello School* that effectively reinforce the techniques found within the Eccles and Sammartini sonatas. Spending too much time on a particular piece can cause a student to get bored or eventually burn out. Additionally, if

---

[121] Margaret Laurie and Stoddard Lincoln, "Eccles Family," *Oxford Music Online,* 2001, https://doi-org.proxy.bsu.edu/10.1093/gmo/9781561592630.article.08509

[122] Dr. Shinichi Suzuki, *Suzuki Cello School Cello Part & CD, Volume 7 (Revised) Incl. CD* (Van Nuys: Alfred Music Publishing Company, 2003), 4–5.

[123] Valerie Walden, *One Hundred Years of Violoncello* (New York: Cambridge University Press, 1998), 194.

multiple students in a teacher's studio are at an equal level and playing this style of piece, it can become mundane for the teacher and they may find themselves teaching on autopilot. Therefore, introducing this new work into the repertoire can be of the benefit of both the student and the teacher. While still diatonic, C.P.E. Bach's *Sonata in A-minor (Wq 128)* this work is both approachable, harmonically, to the student, but also has a more adventurous or "quirky" harmonic language that can introduce the student to an expanded view of harmony, keeping the student and the instructor more engaged in the process of teaching and learning.

Additionally, in the *Suzuki Cello School*, once the student has completed Book 8, the next work is Haydn's *Cello Concerto in C-Major (Hob. VIIb: 1)*[125], which is considered a major concerto that is performed regularly by international concert soloists. Many students, after the completion of *Suzuki Cello School: Volume 8*, will need reinforcement of various techniques in order to successfully attempt to learn this work. When creating the transcription, I made sure to include a variety of different left- and right- hand challenges that would develop a student's overall understanding of the mechanics of the cello. Therefore, the transcription of C.P.E. Bach's *Sonata in A-minor (Wq 128)* is an excellent tool to fill that pedagogical gap. Furthermore, the sonata can also be utilized as a steppingstone to play the various cello concertos of C.P.E. Bach. In these ways, a student can more succinctly prepare and develop their skill set for the vast challenges of the advanced works of more standard repertoire.

Lastly, C.P.E. Bach's *Sonata in A-minor (Wq 128)* fills a gap historically, exposing students to the transitional period of music between the *Baroque* and *Classical.* With the cello only

---

[125] Dr. Shinichi Suzuki, *Suzuki Cello School Cello Part & CD, Volume 9 (Revised) Incl. CD* (Van Nuys: Alfred Music Publishing Company, 2003)

beginning to emerge as a virtuosic solo instrument, there are very few works from this time that really showcase what is possible on the cello. Originally written in 1740, C.P.E. Bach's *Sonata in A-minor (Wq 128)* adaptation into a cello sonata showcase his considerable abilities as a composer that had one foot in the Classical era, and one in the Baroque era. Exposure to this type of repertoire is lacking in cello pedagogy and repertoire, which is unfortunate given the vast amount of applications it can have in developing a student's musicianship and technical aptitude. By filling this historical gap, the transcription of C.P.E. Bach's *Sonata in A-minor (Wq 128)* will better prepare students for the advanced standard repertoires of both the Baroque and Classical eras as well as deepening their understanding of the natural evolutions in music composition and performance.

Future Endeavors

The process of creating a new work to introduce into the cello repertoire was invaluable to me. Many months were spent finding a balance between keeping the spirit and musicality of C.P.E. Bach's original composition intact while implementing a variety of different bowing and left-hand techniques. I wanted to make sure that the transcription would not only work as a pedagogical device, but also as a piece of music that is idiomatic to the cello and still enjoyable to listen to and perform. Additionally, exploring this transitional era of music has been enlightening and has given me greater insight into the approaches to teaching a performing music from all eras.

Given my satisfaction with the transcription of C.P.E. Bach's *Sonata in A-minor (Wq 128)*, I believe it would be beneficial, both as a performer and a pedagogue, to continue the creating more cello based on the works of C.P.E. Bach. With a total of eleven (11) flute sonatas (as

mentioned in Chapter 1) to study, seeing how these different sonatas evolved over time may give greater insight into the evolution and transition of music from the Baroque era to the Classical Era.

Appendix A: C.P.E. Bach *Sonata in A-Minor (Wq 128) for Cello and Basso continuo*

Carl Philipp Emanuel Bach

Sonata in A-Minor

for Violoncello and Basso continuo
Wq 128

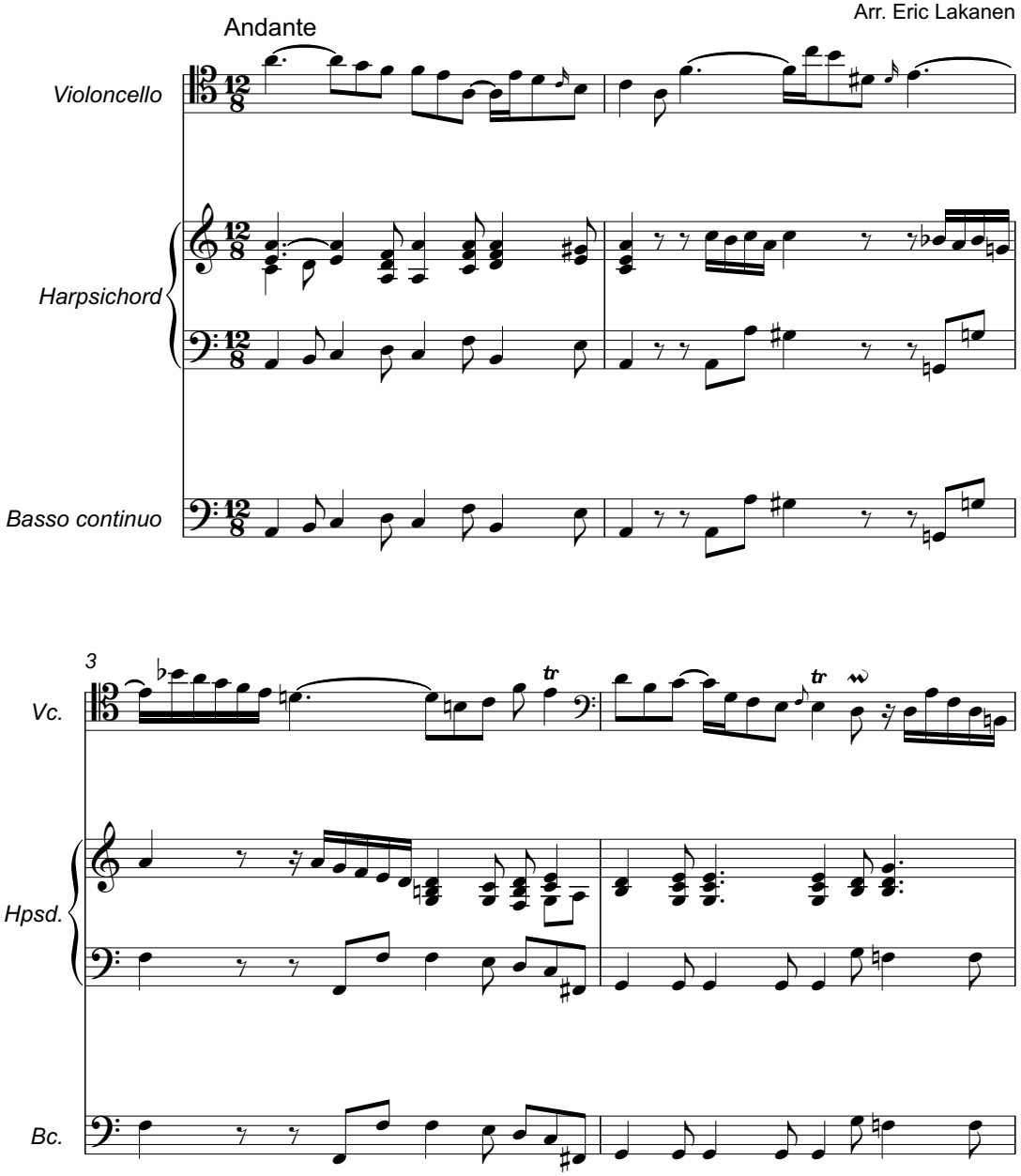
Arr. Eric Lakanen

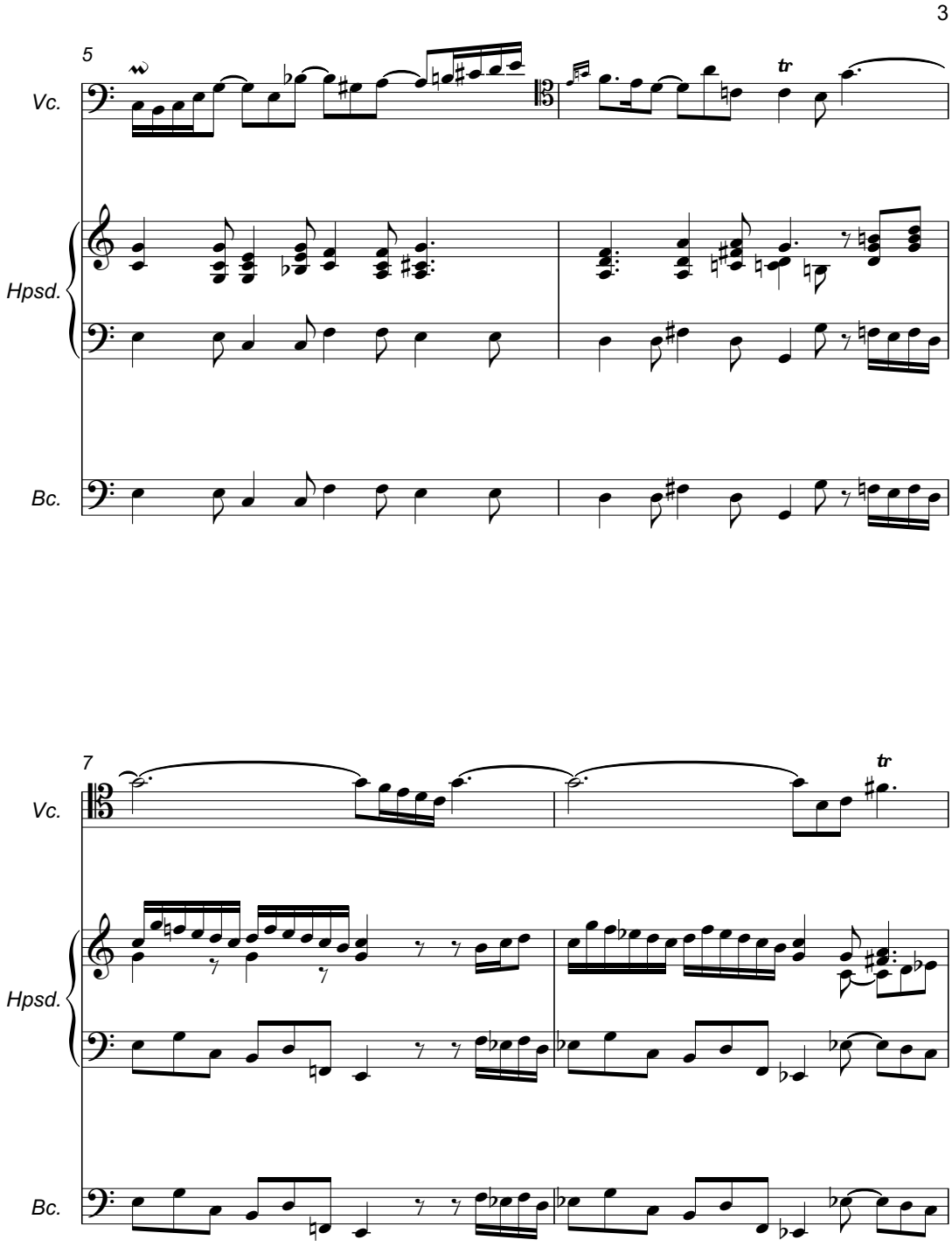
Sonata in A-Minor for Violoncello and Basso continuo
Wq 128

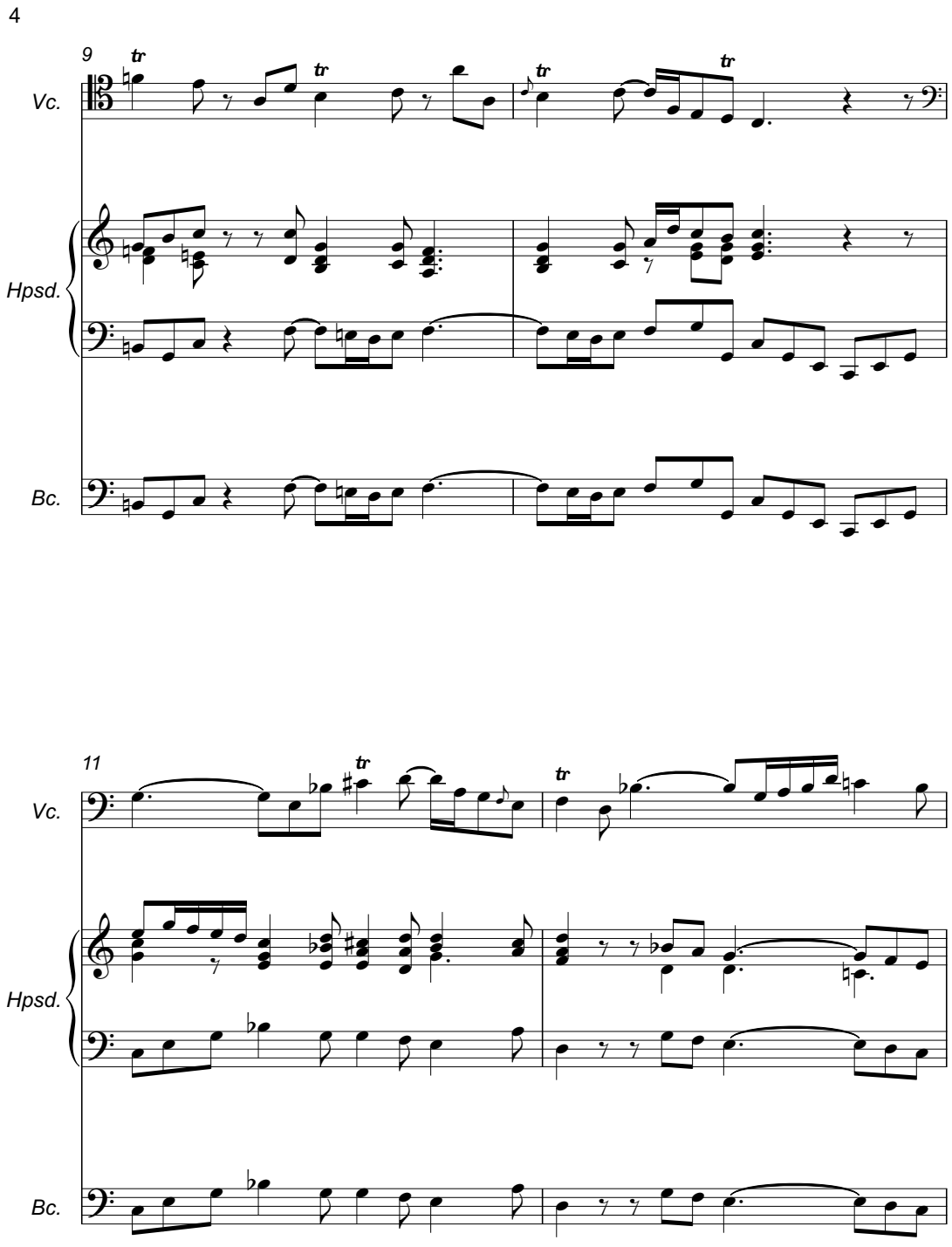
I

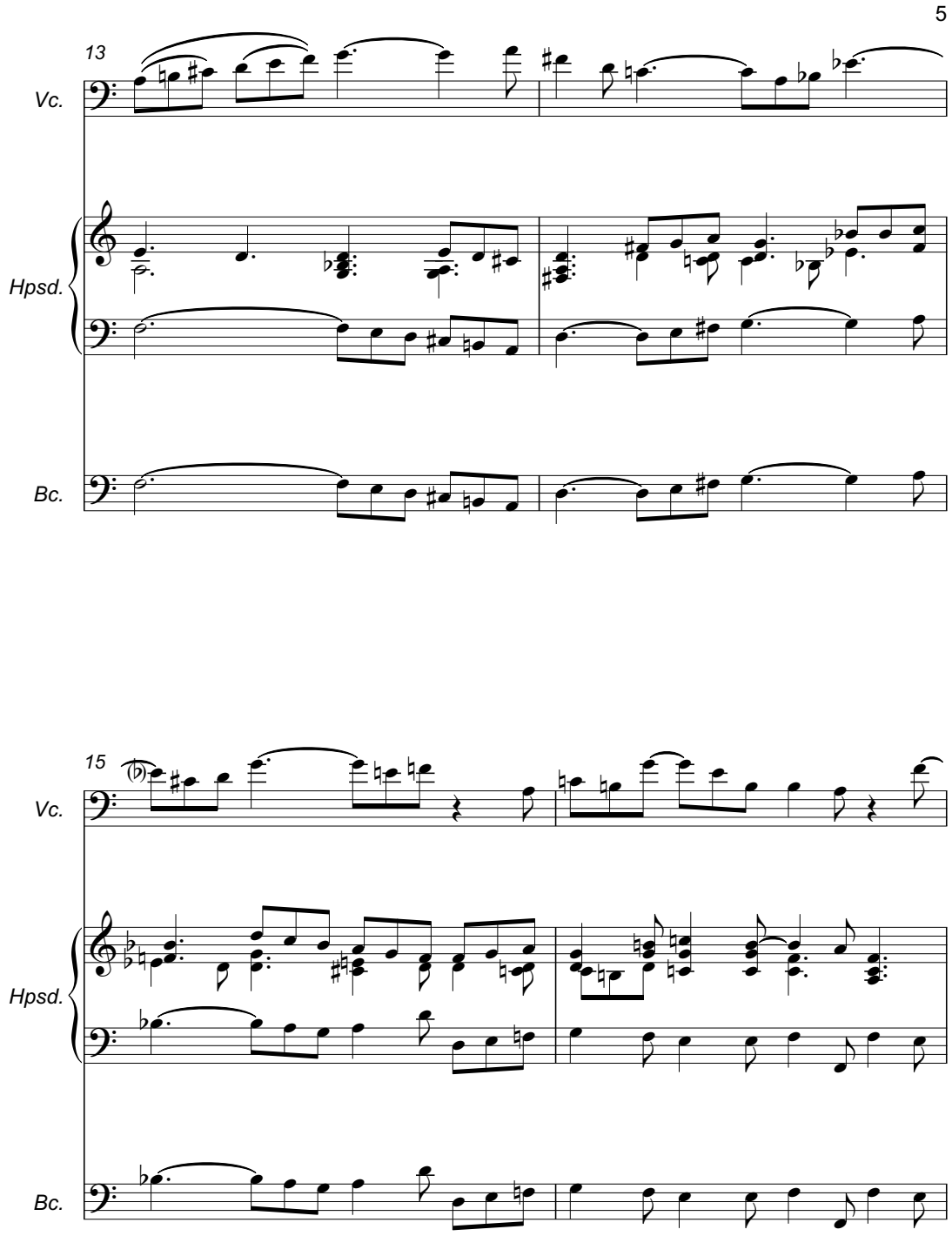
Carl Philipp Emanuel Bach
Arr. Eric Lakanen

Andante

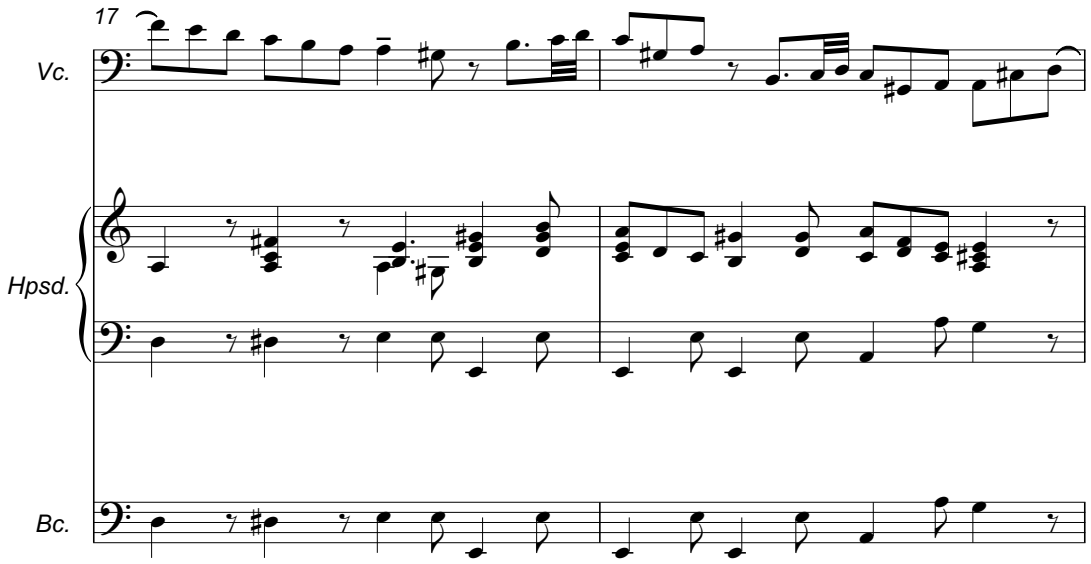


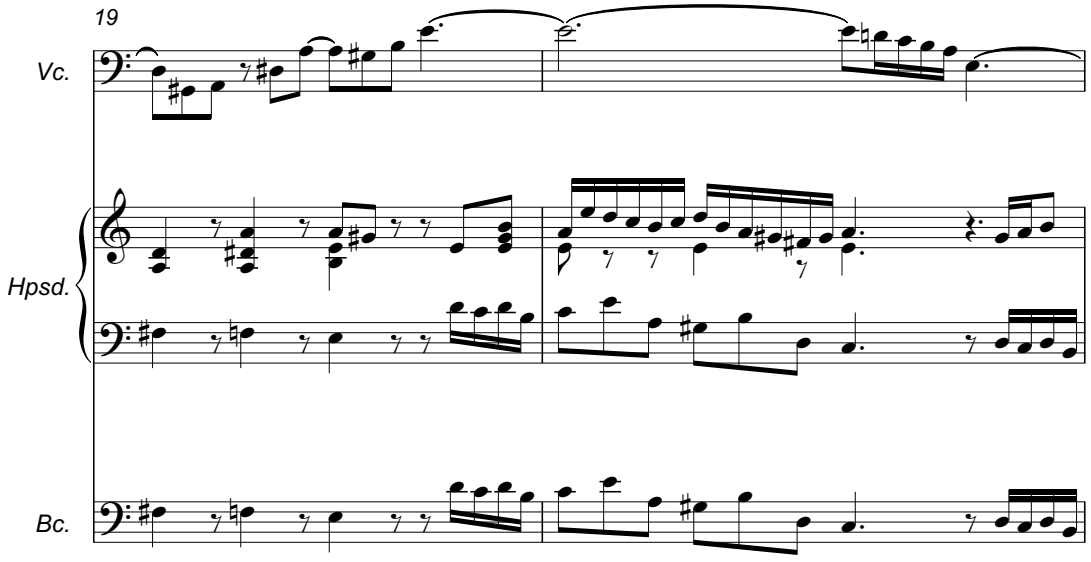

3
5
Vc.
Hpsd.
Bc.
7
Vc.
Hpsd.
Bc.

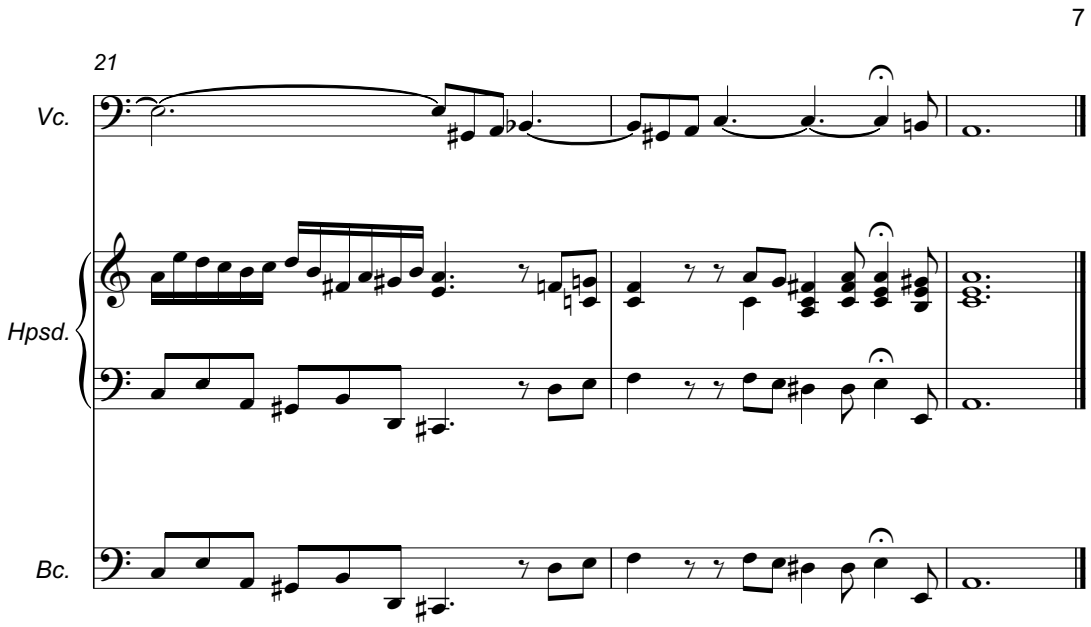

4
9
Vc.
Hpsd.
Bc.
11
Vc.
Hpsd.
Bc.


5
13
Vc.
Hpsd.
Bc.
15
Vc.
Hpsd.
Bc.

6

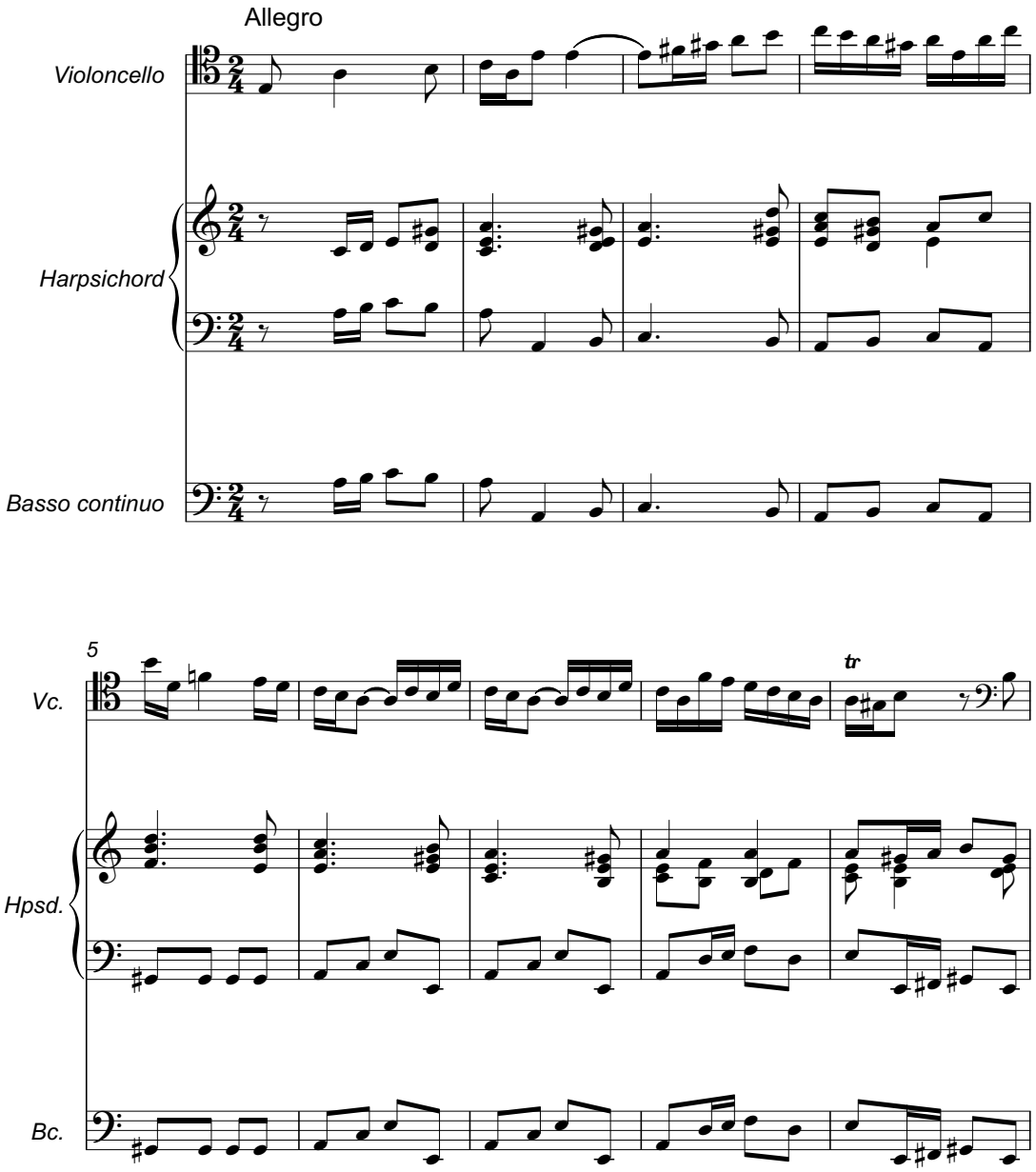


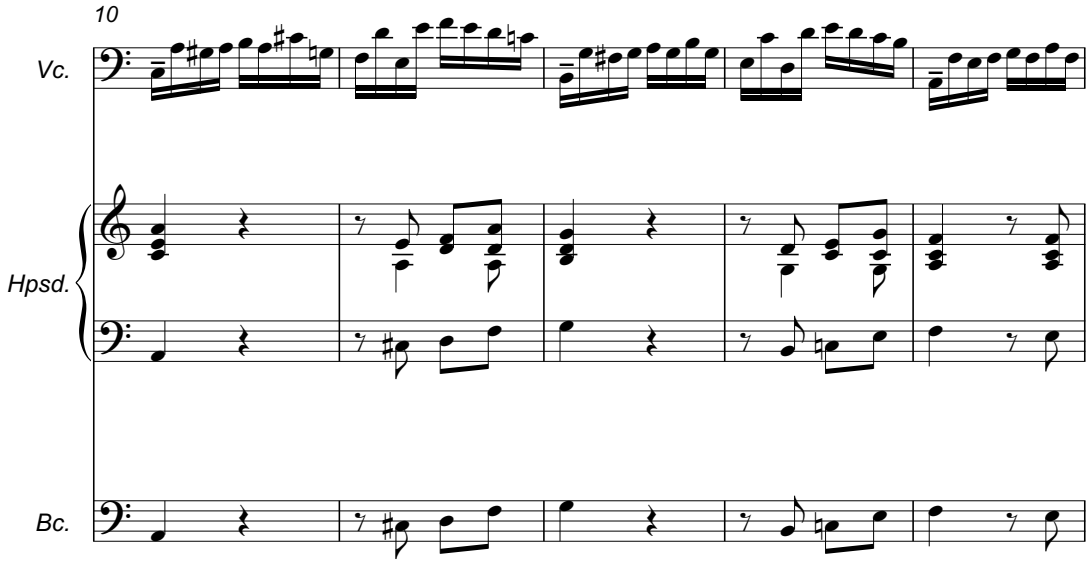


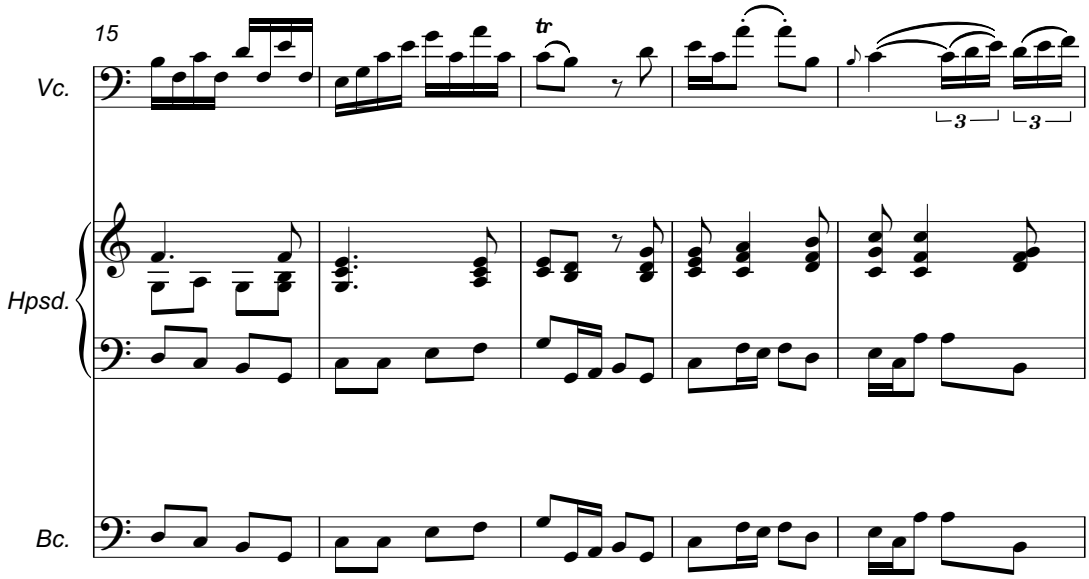

7
21
Vc.
Hpsd.
Bc.

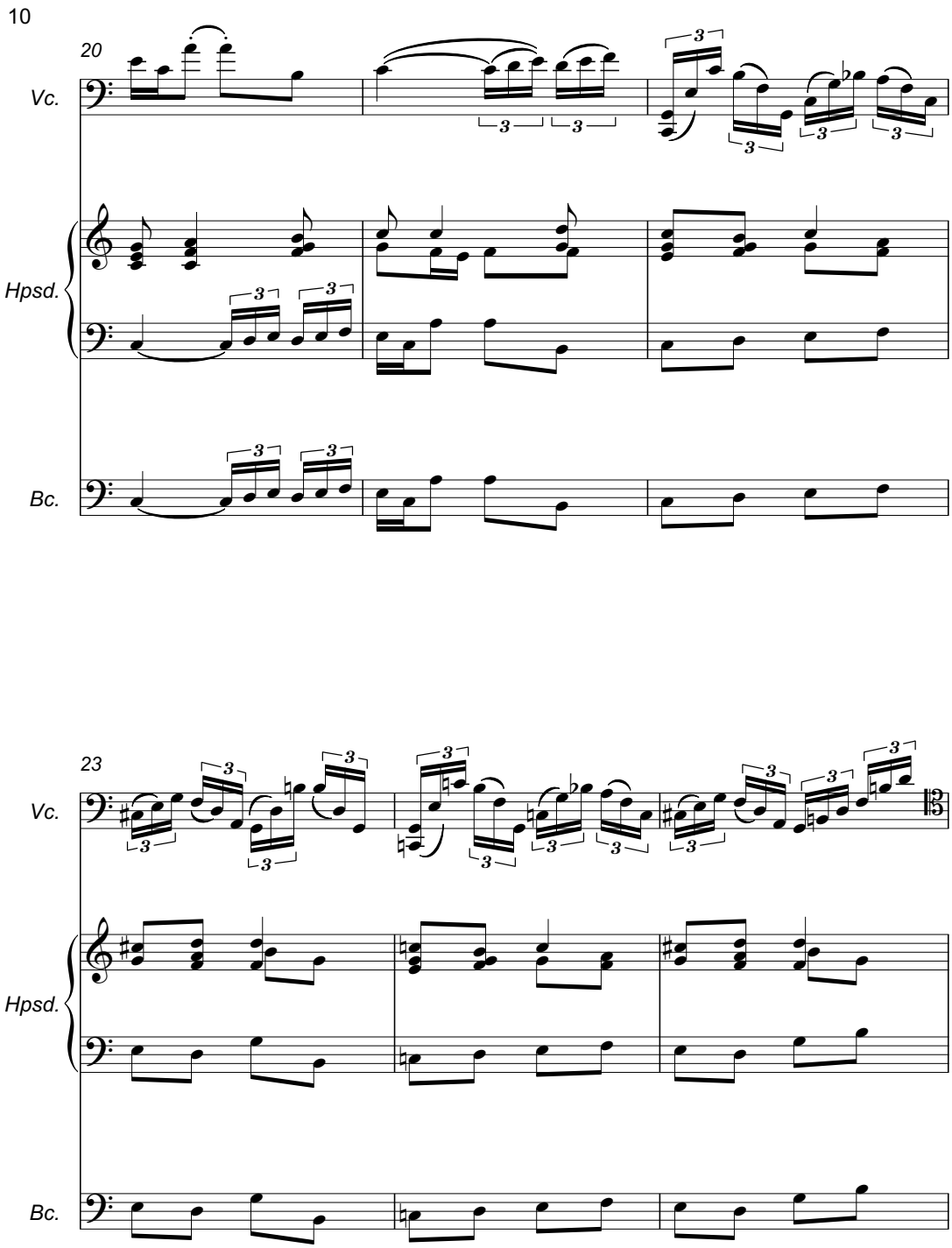
8

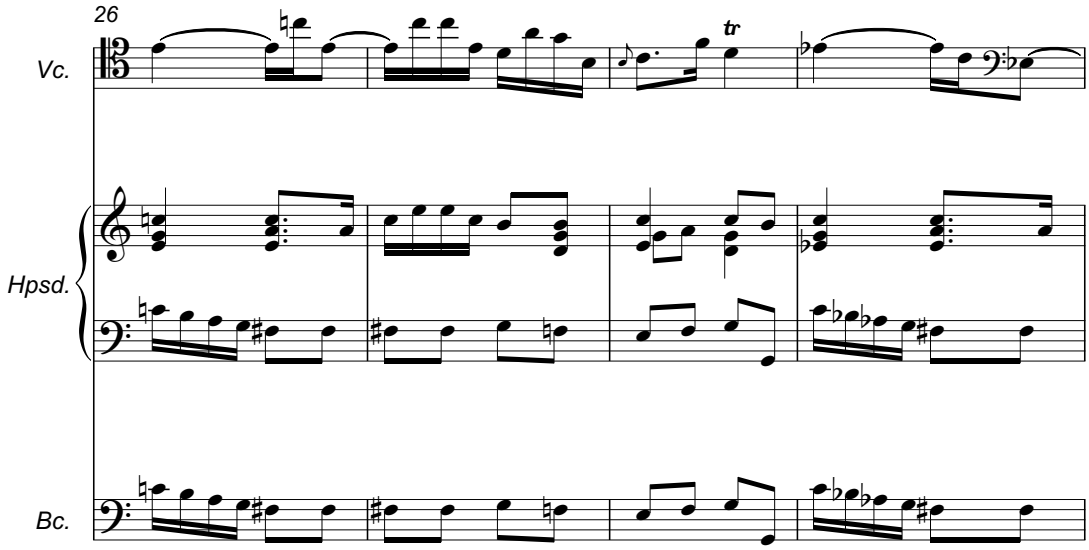
II

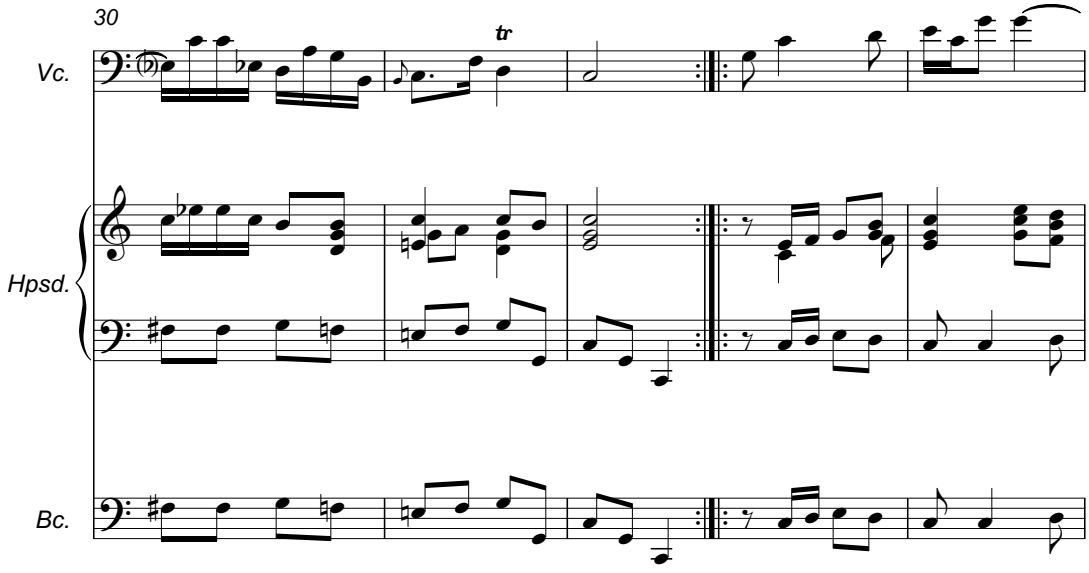

Allegro
Violoncello
Harpsichord
Basso continuo
5
Vc.
Hpsd.
Bc.
tr

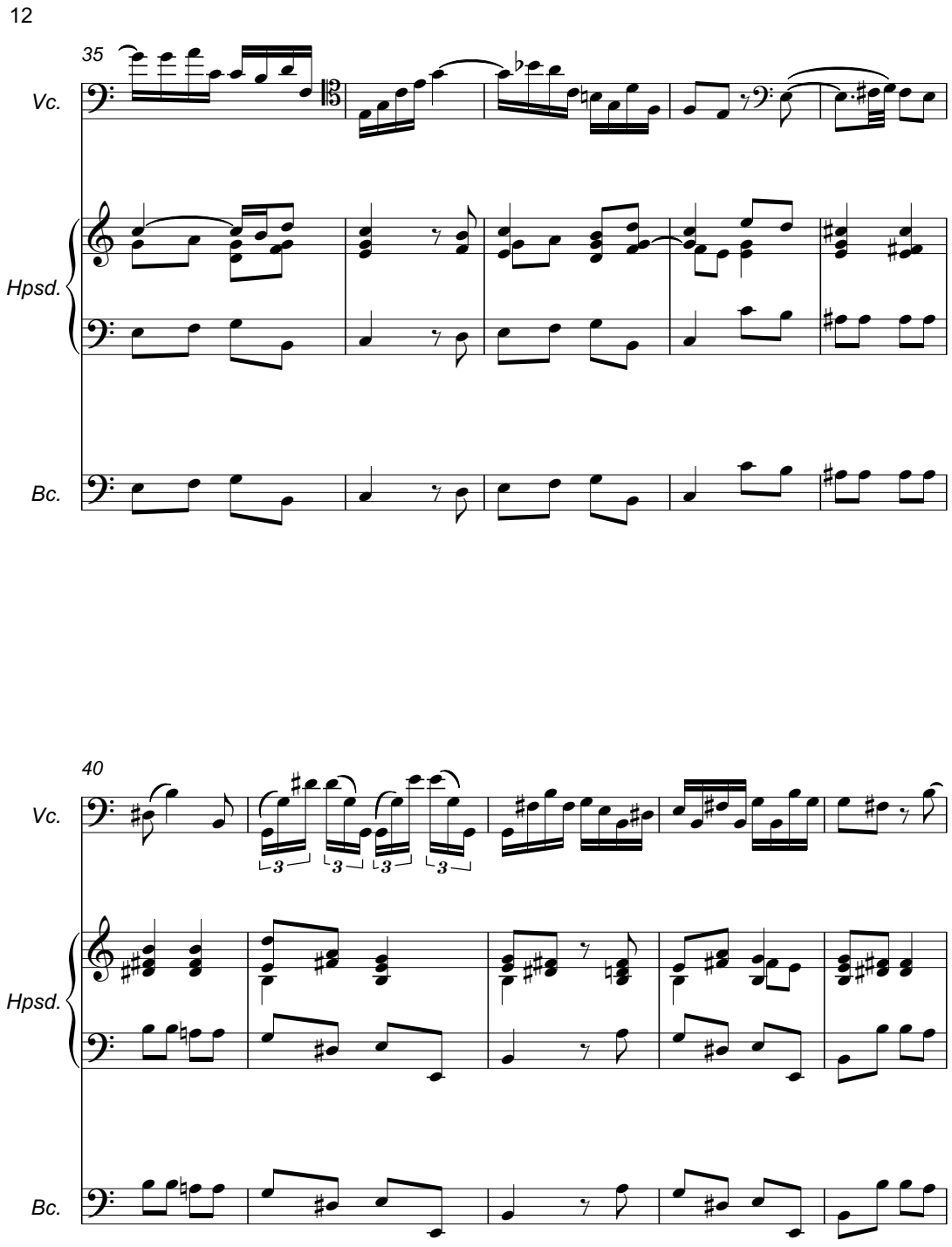

10
Vc.
Hpsd.
Bc.

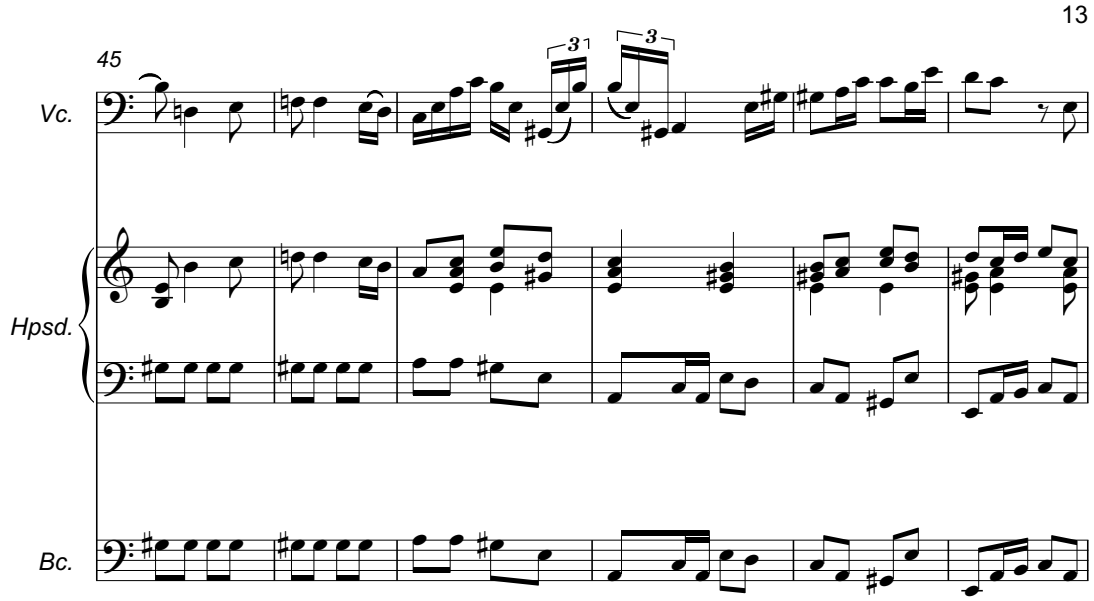

15
tr
Vc.
3
3
Hpsd.
Bc.

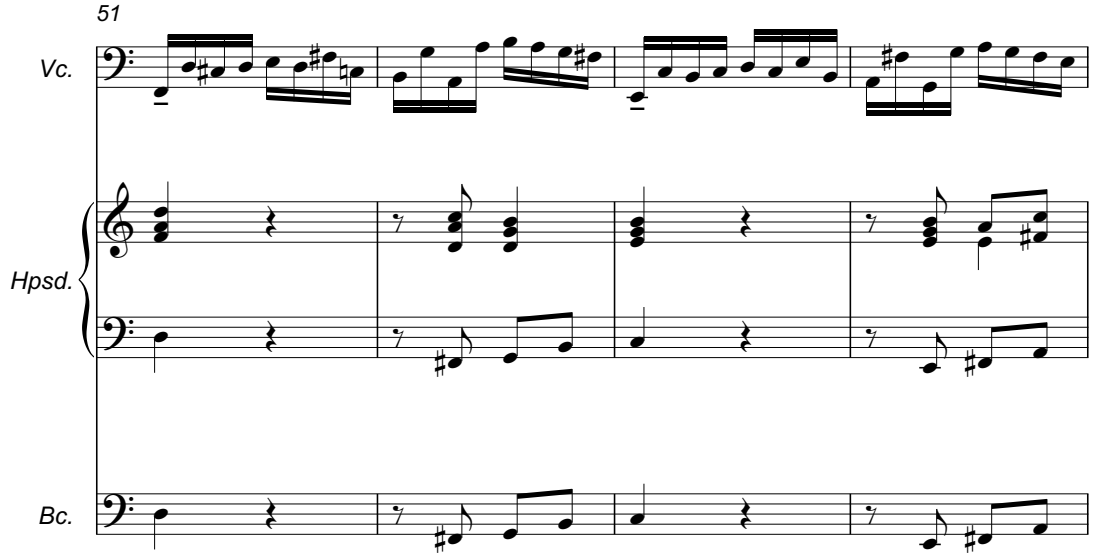

10
20
Vc.
Hpsd.
Bc.
23
Vc.
Hpsd.
Bc.


26
Vc.
Hpsd.
Bc.

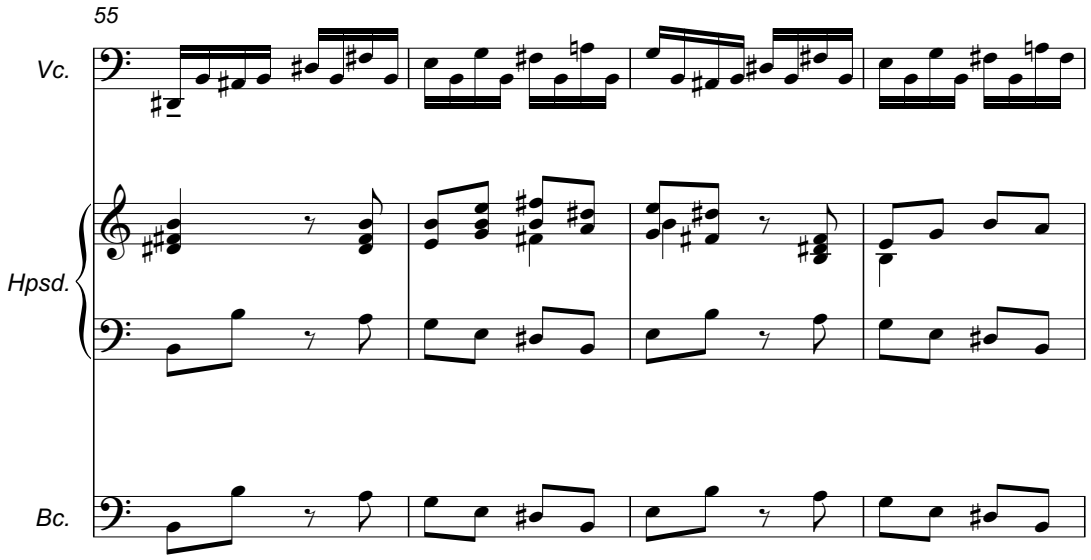

30
Vc.
Hpsd.
Bc.

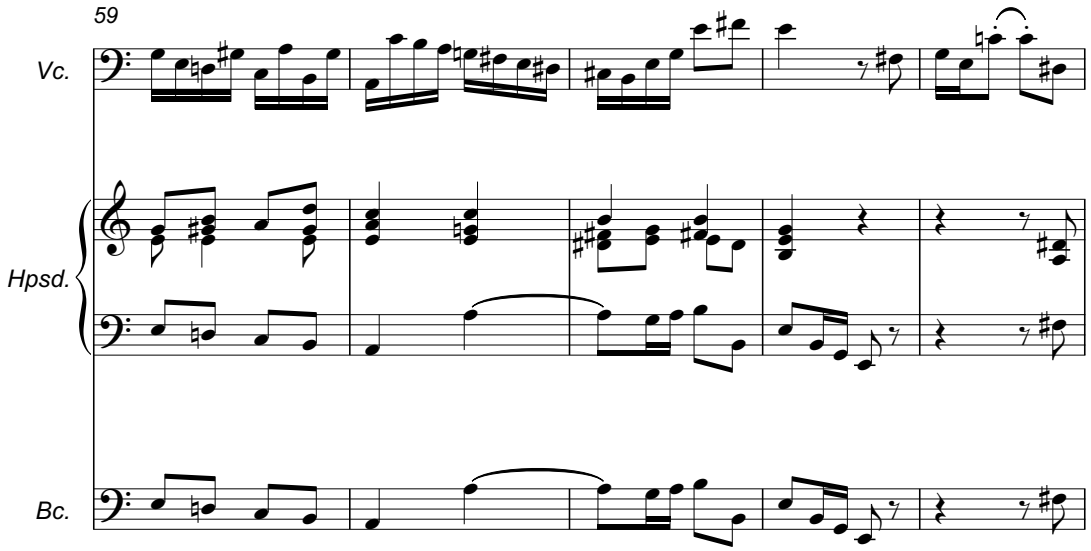

12
35
Vc.
Hpsd.
Bc.
40
Vc.
Hpsd.
Bc.

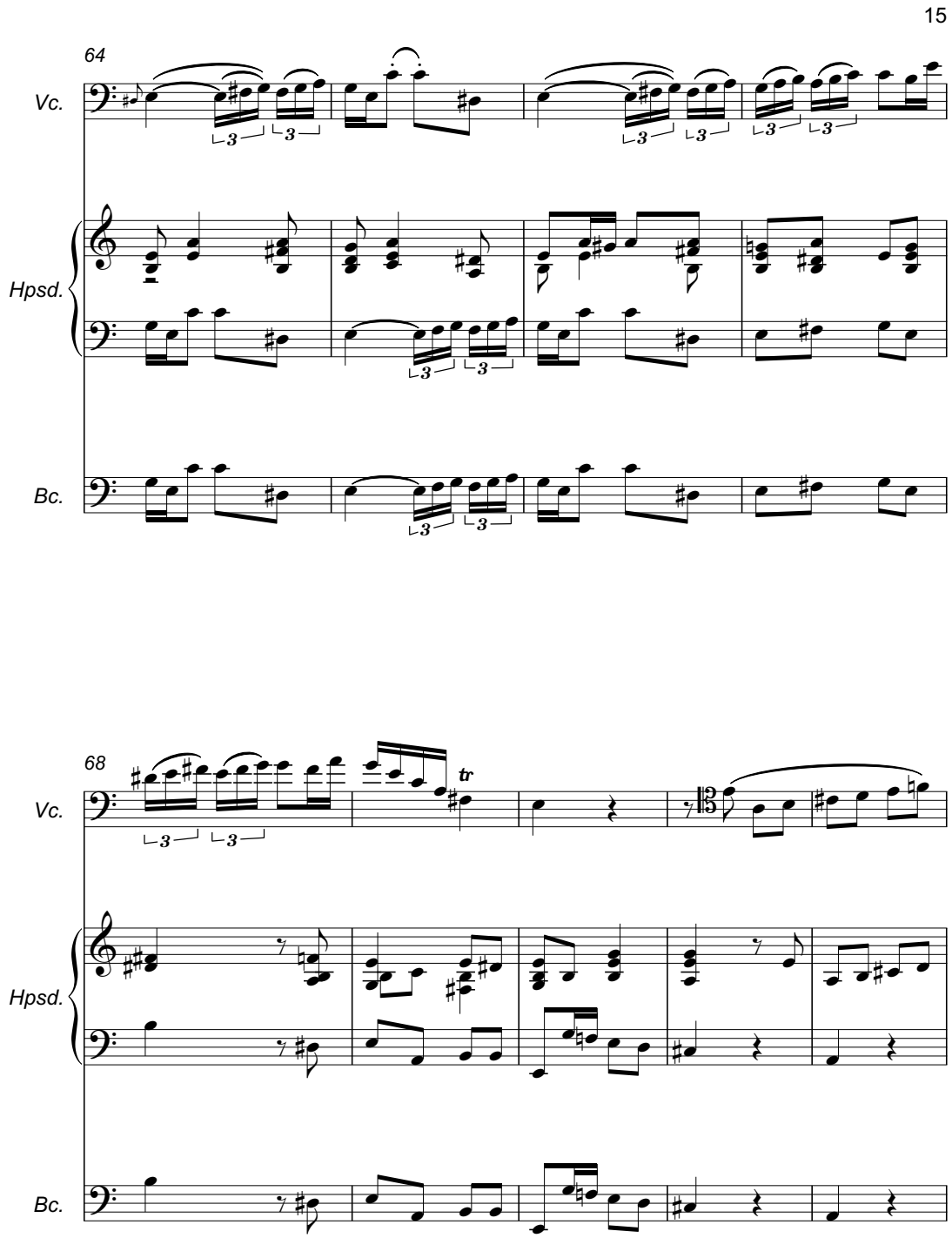

13
45
Vc.
Hpsd.
Bc.


51
Vc.
Hpsd.
Bc.

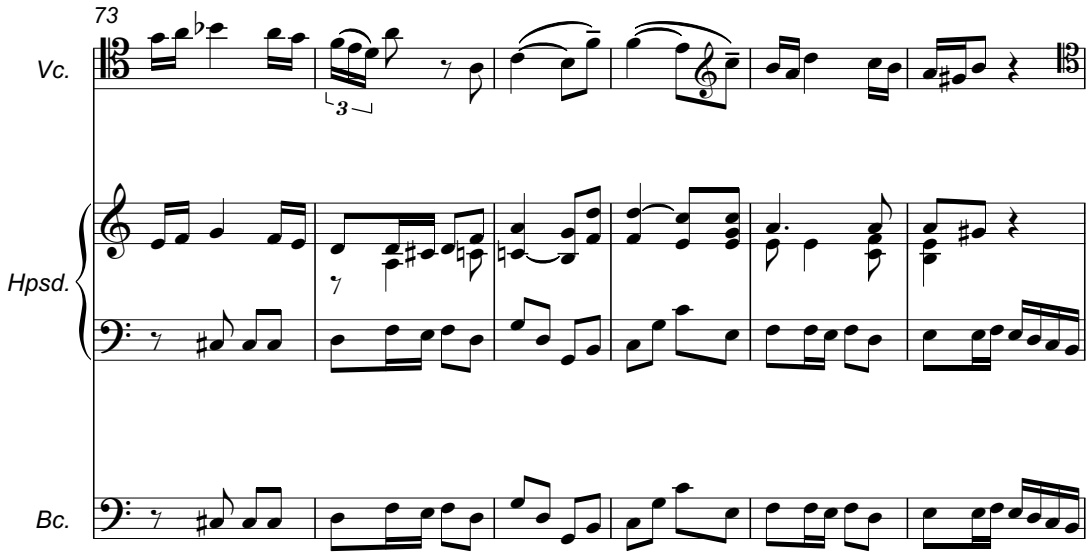
14

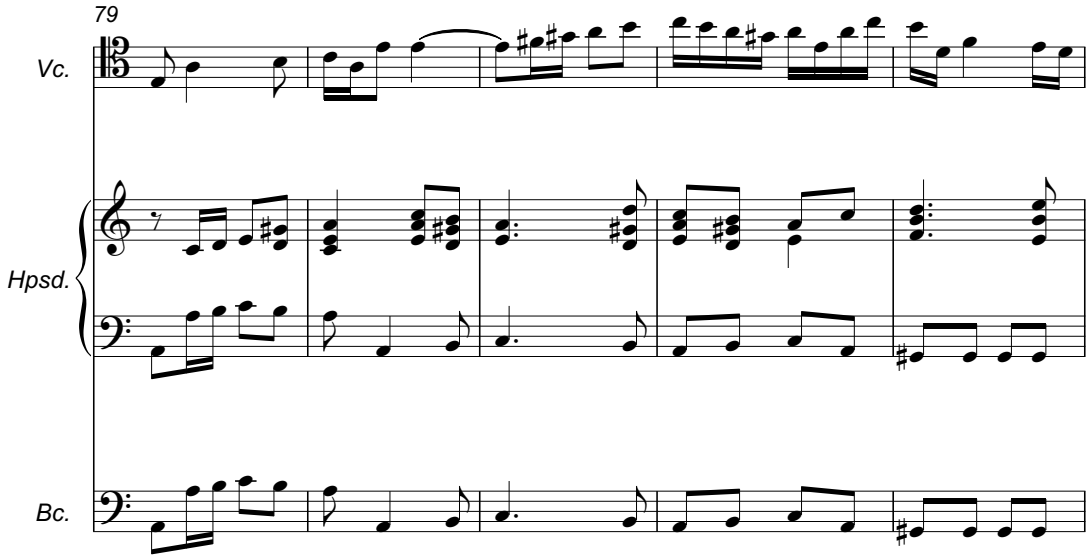


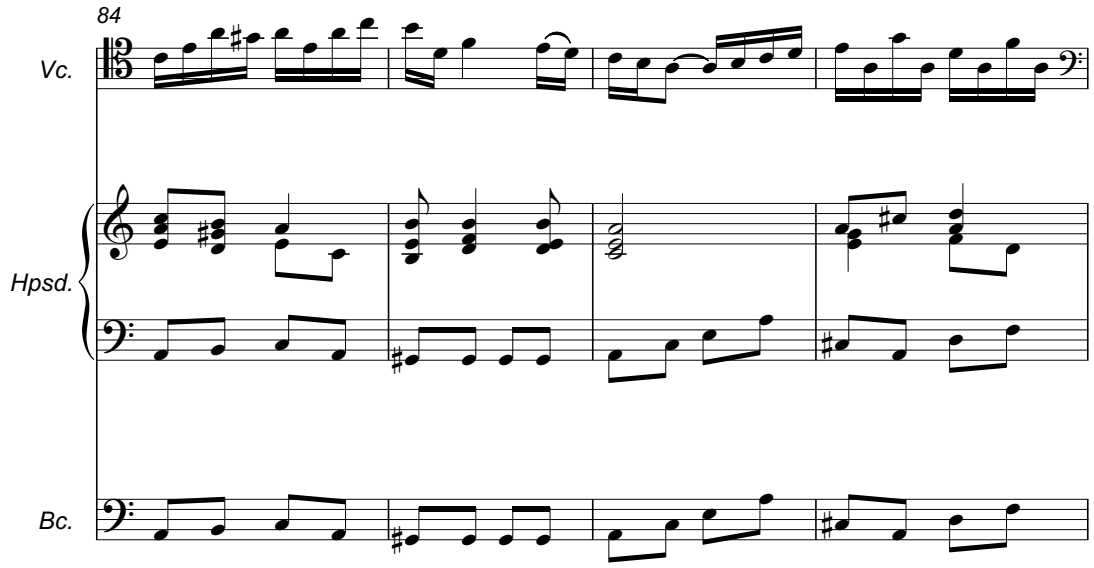


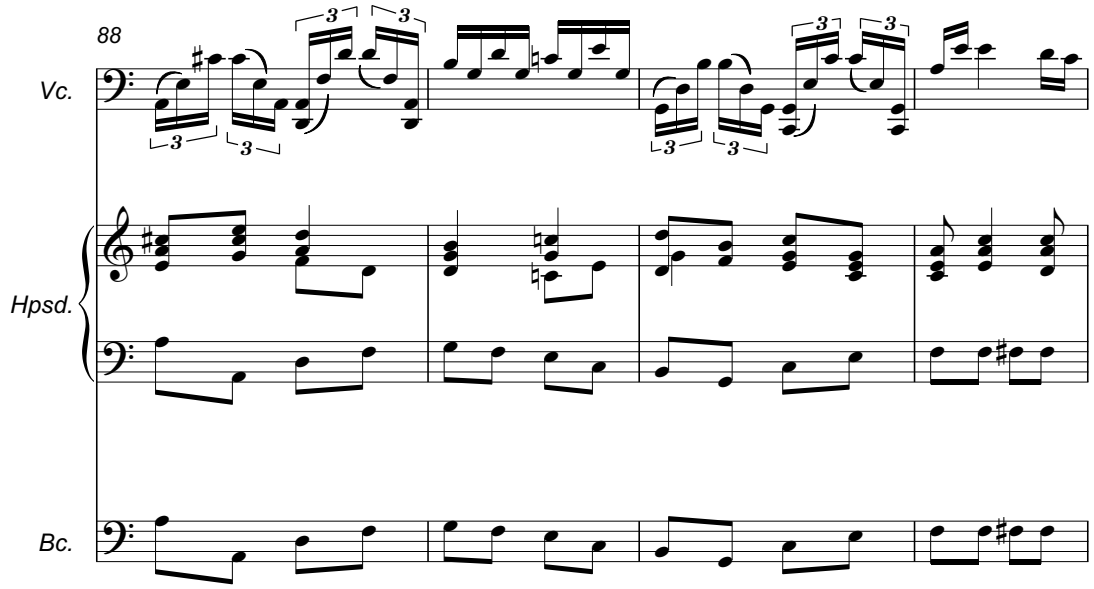

15
64
Vc.
Hpsd.
Bc.
68
tr
Vc.
Hpsd.
Bc.

16

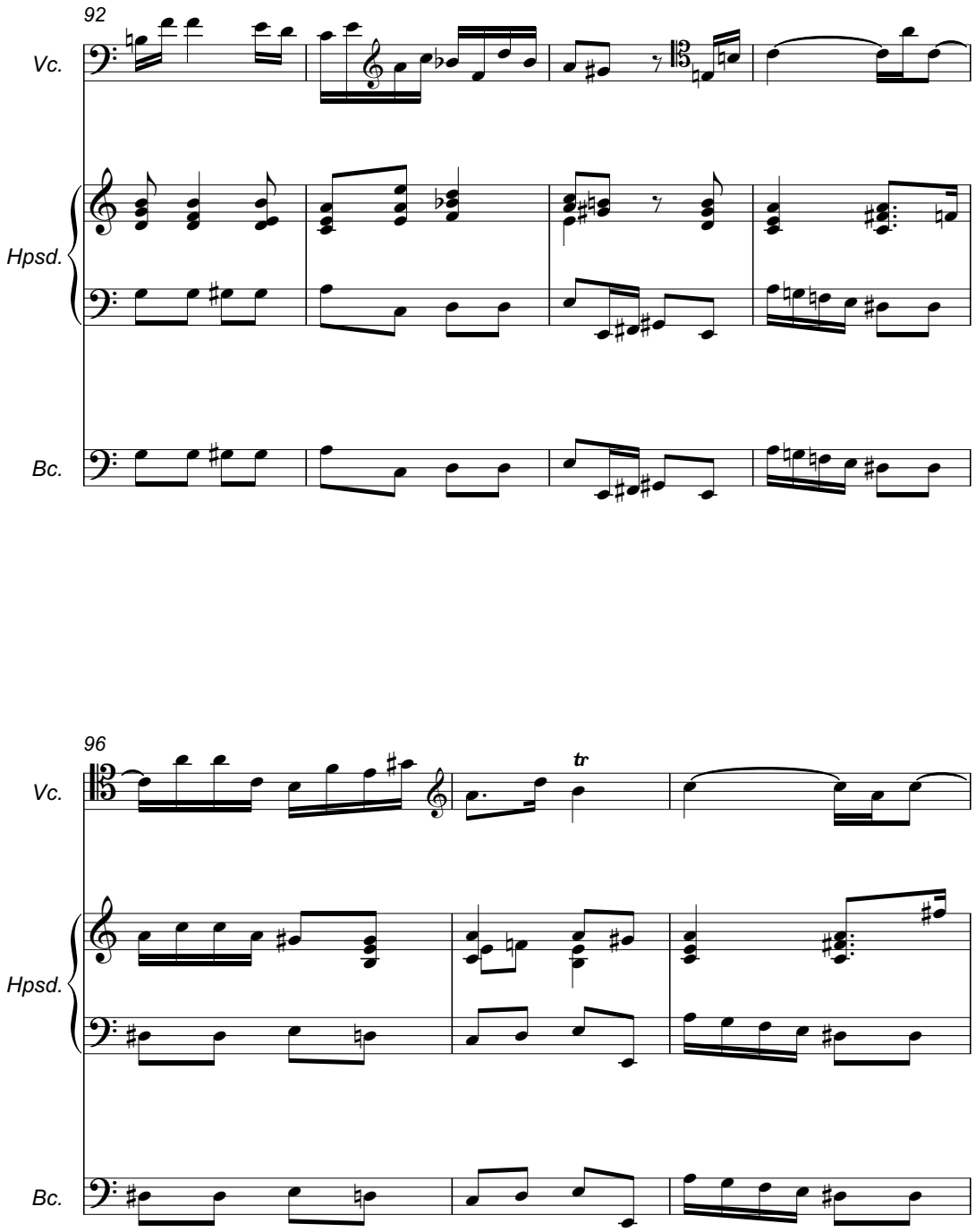


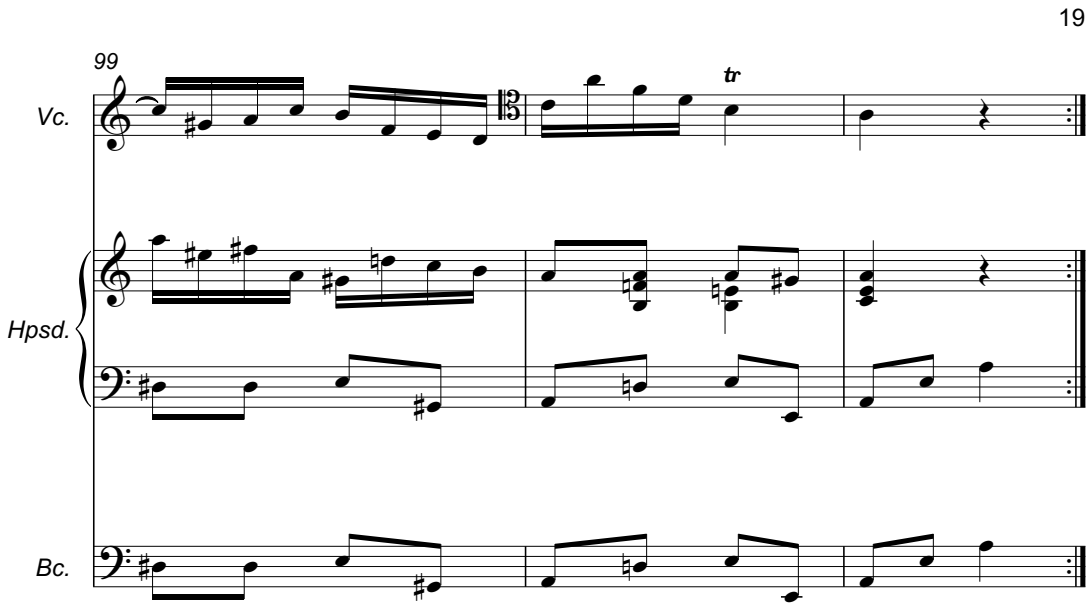



84
Vc.
Hpsd.
Bc.


88
Vc.
Hpsd.
Bc.

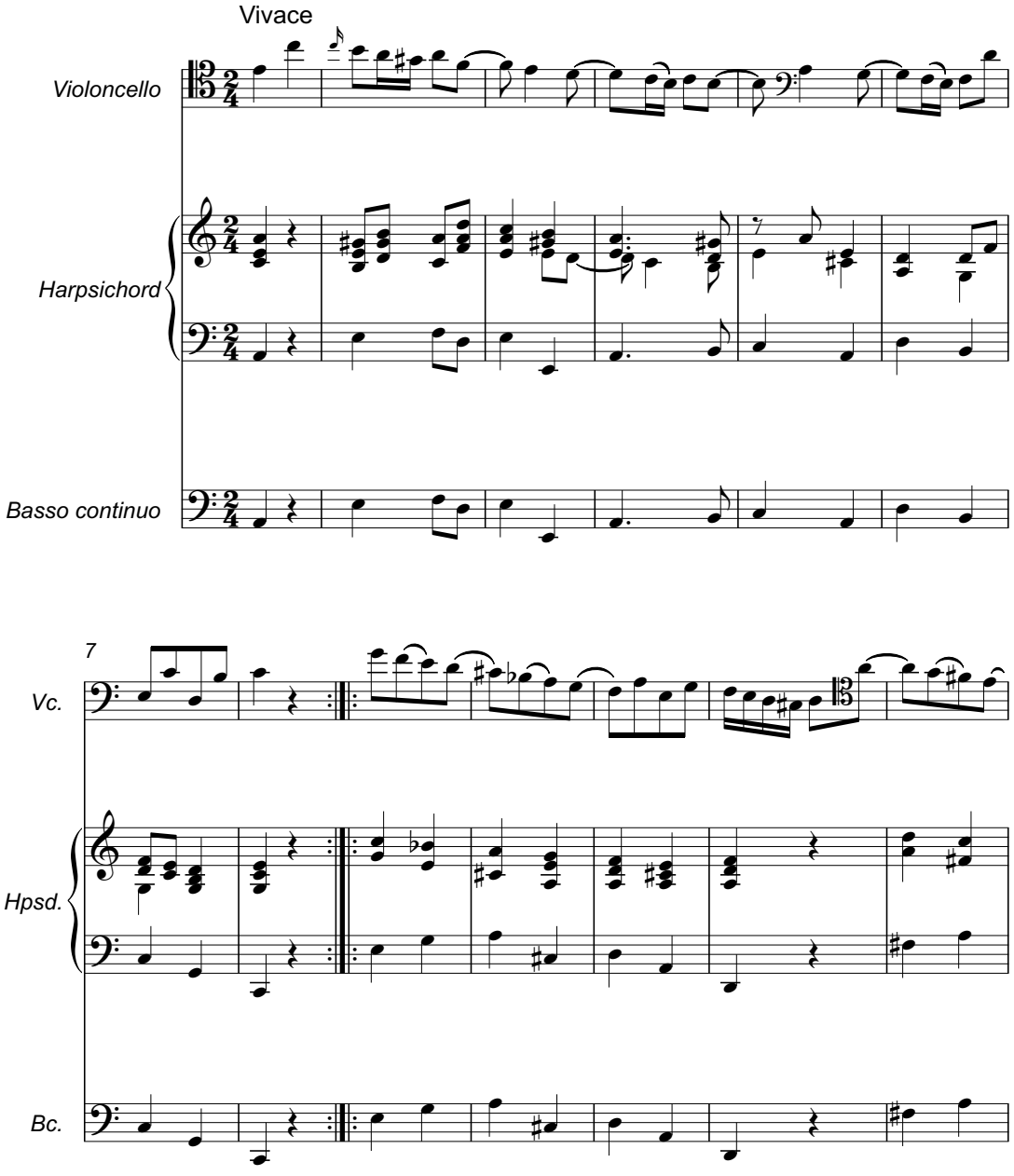
18

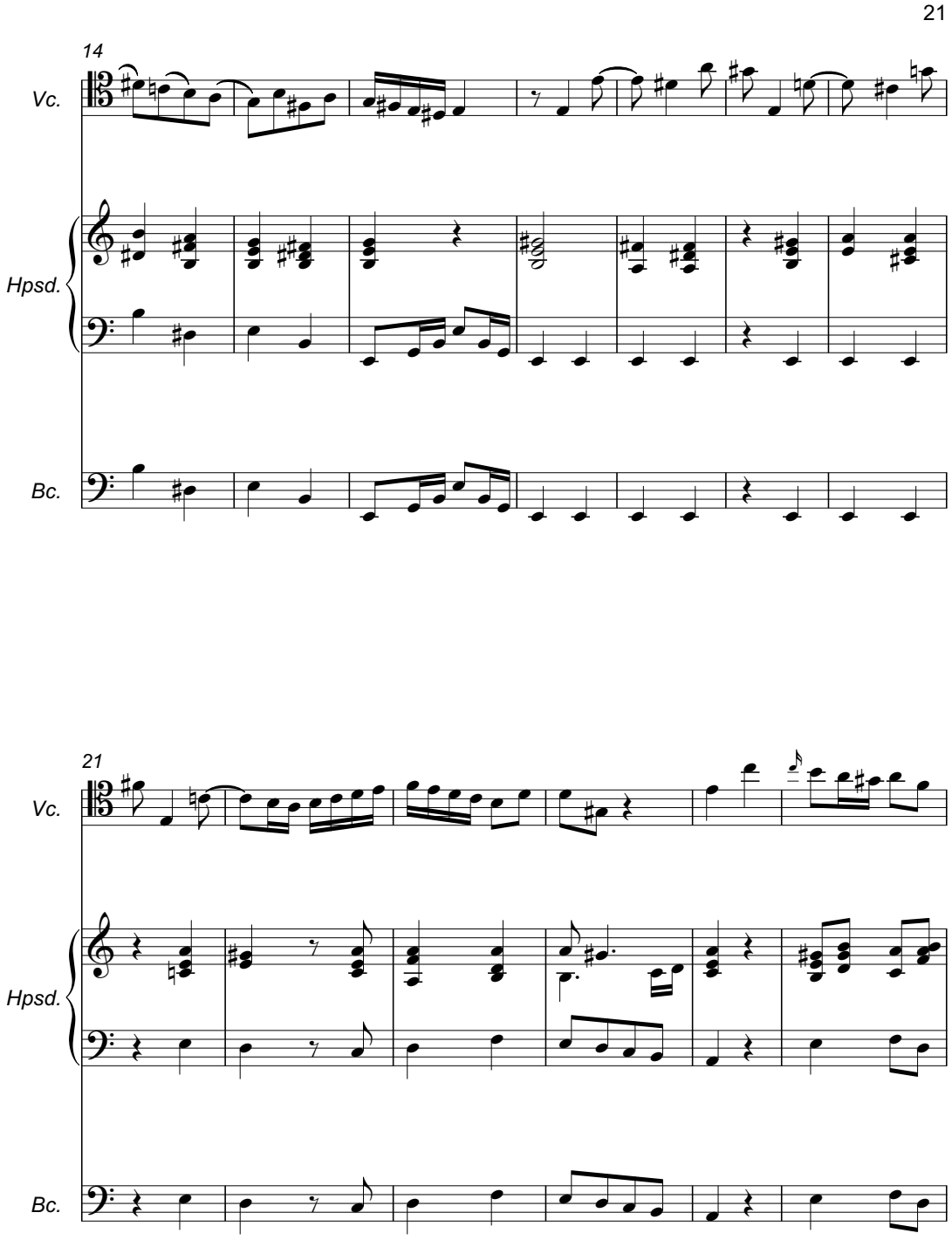


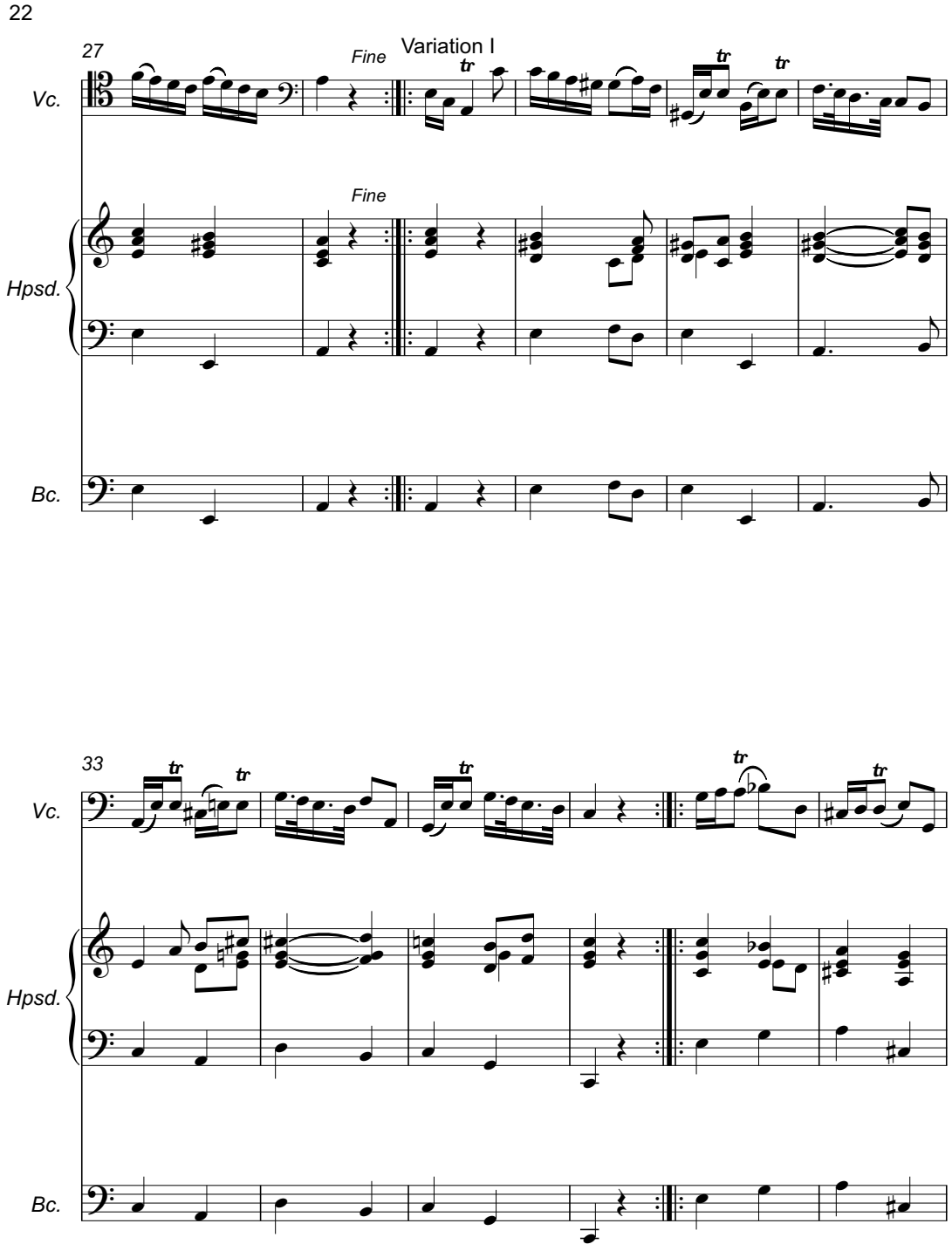

19
99
Vc.
tr
Hpsd.
Bc.

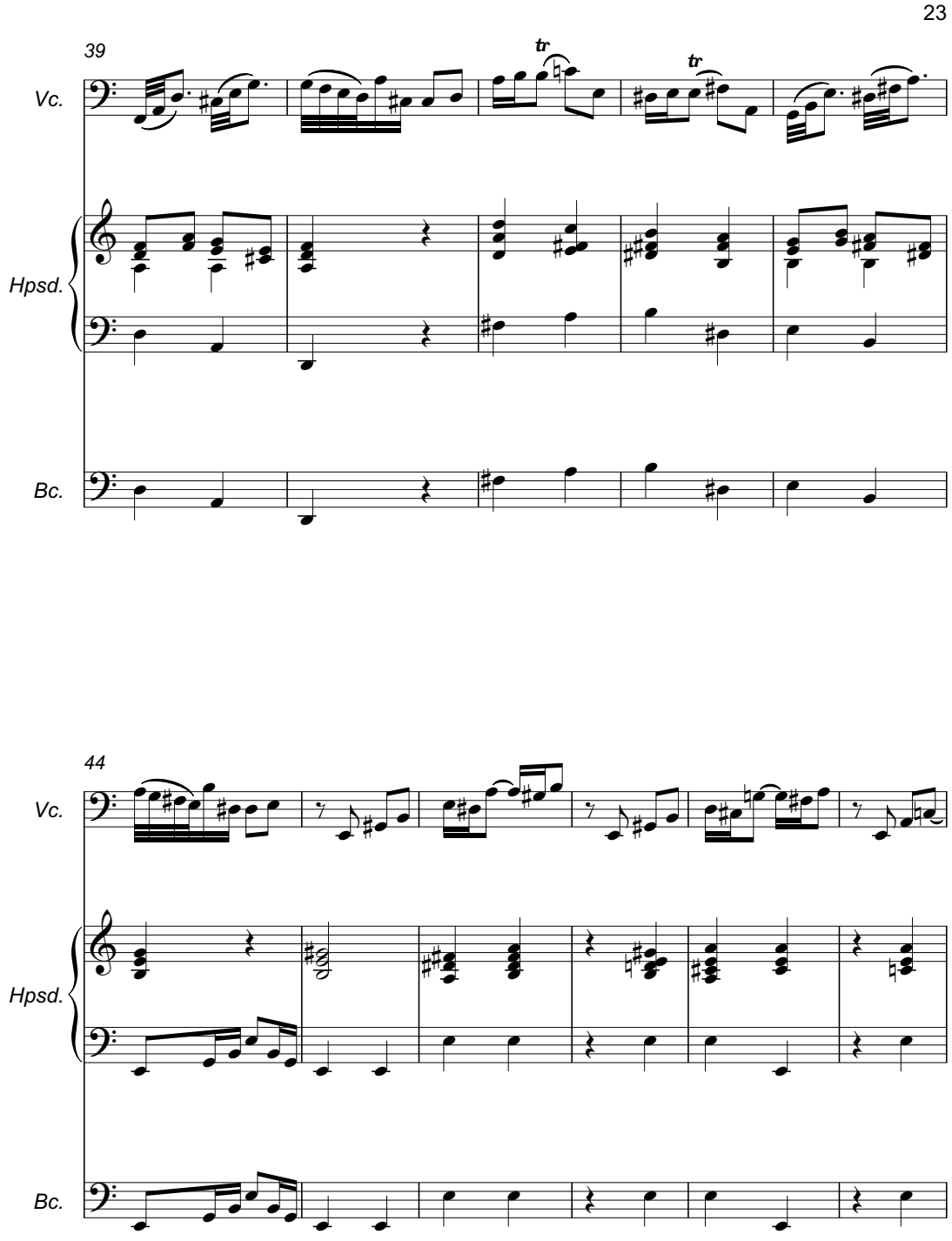
20

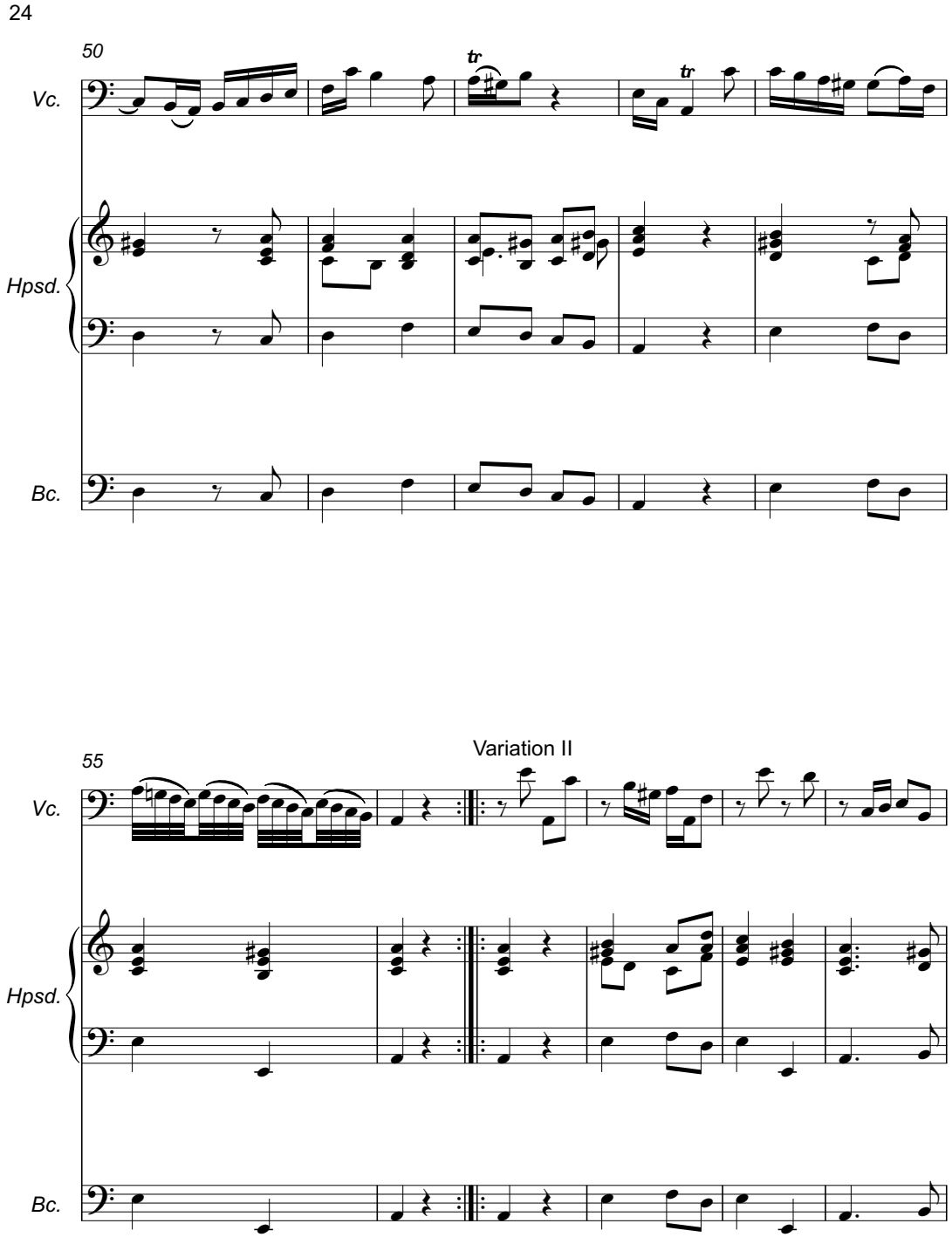
III

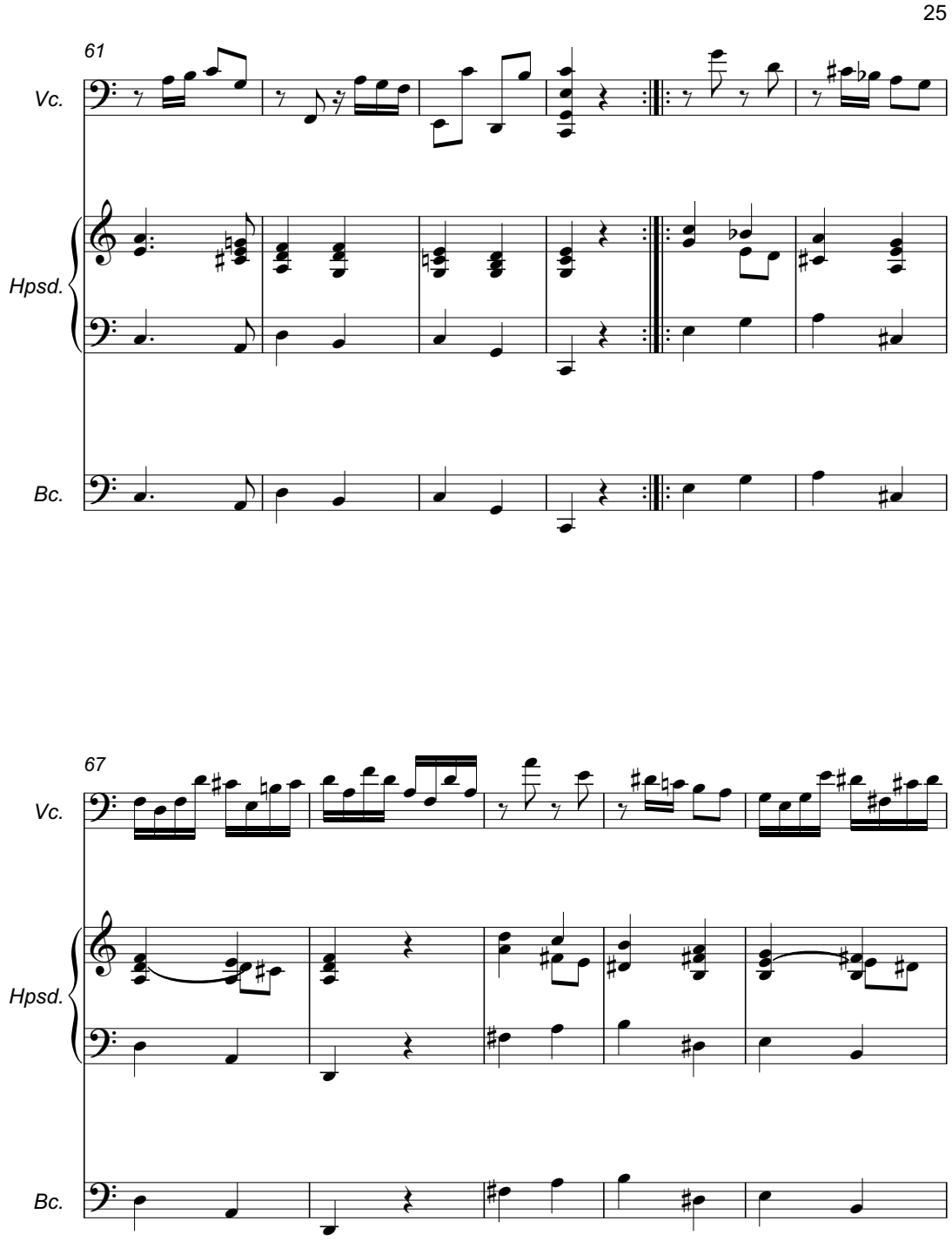

Vivace
Violoncello
Harpsichord
Basso continuo
7
Vc.
Hpsd.
Bc.

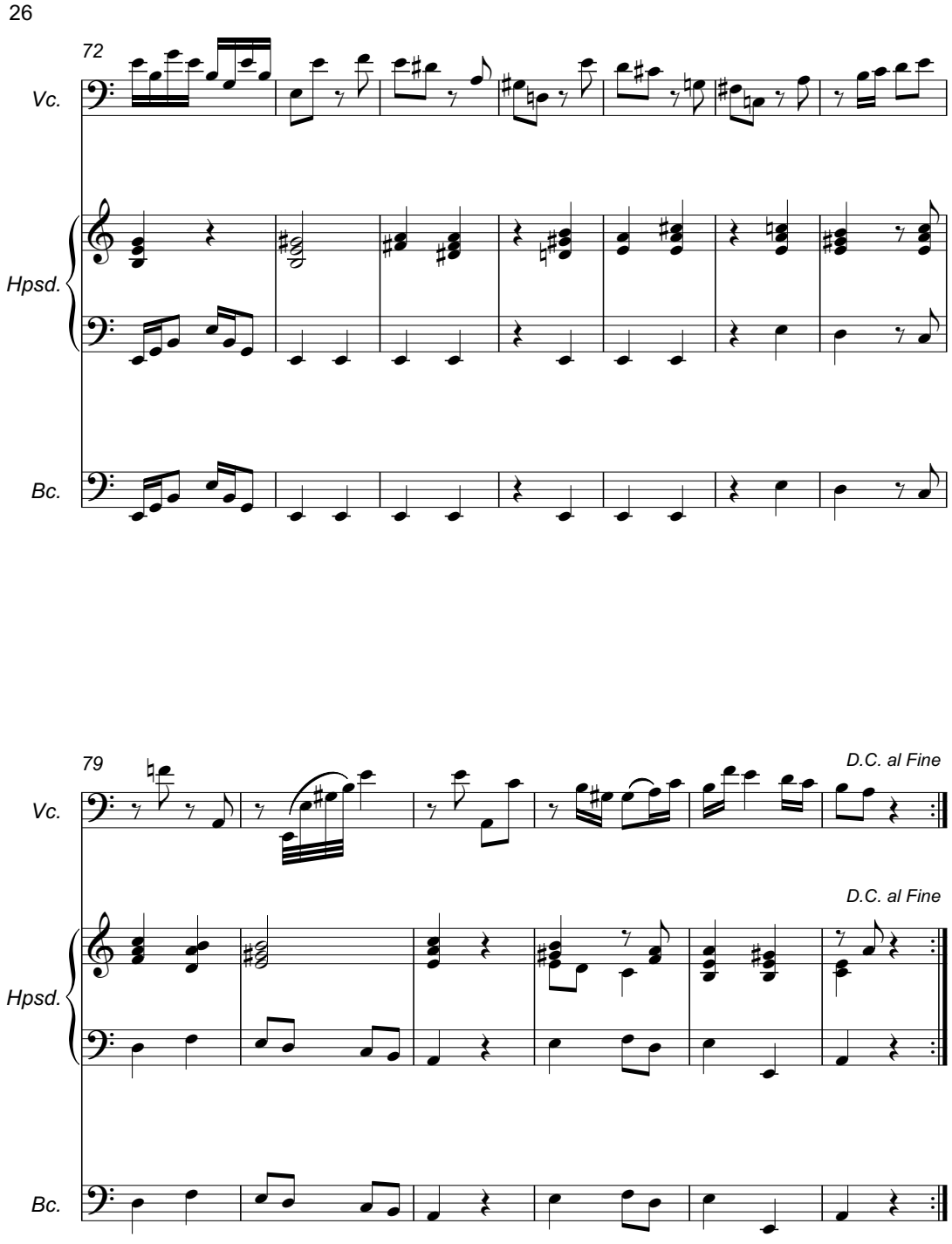

21
14
Vc.
Hpsd.
Bc.
21
Vc.
Hpsd.
Bc.


22
27
Fine
Variation I
Vc.
Fine
Hpsd.
Bc.
33
Vc.
Hpsd.
Bc.


23
39
Vc.
Hpsd.
Bc.
44
Vc.
Hpsd.
Bc.


24
50
Vc.
Hpsd.
Bc.
55
Variation II
Vc.
Hpsd.
Bc.


25
61
Vc.
Hpsd.
Bc.
67
Vc.
Hpsd.
Bc.

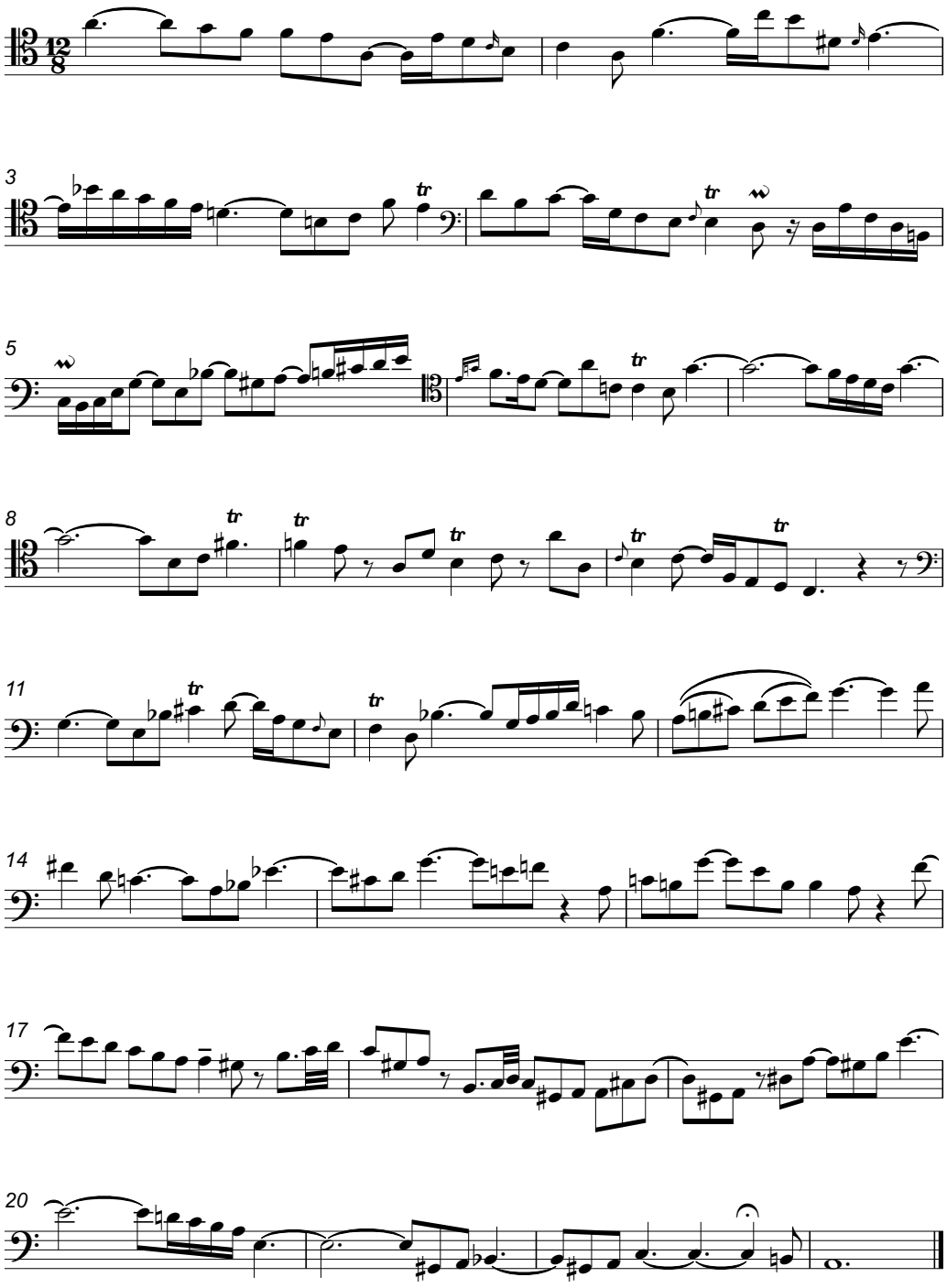

26
72
Vc.
Hpsd.
Bc.
79
D.C. al Fine
Vc.
D.C. al Fine
Hpsd.
Bc.

Sonata in A-Minor for Violoncello and Basso continuo
Wq 128

Violoncello

Carl Philipp Emanuel Bach
Arr. Eric Lakanen

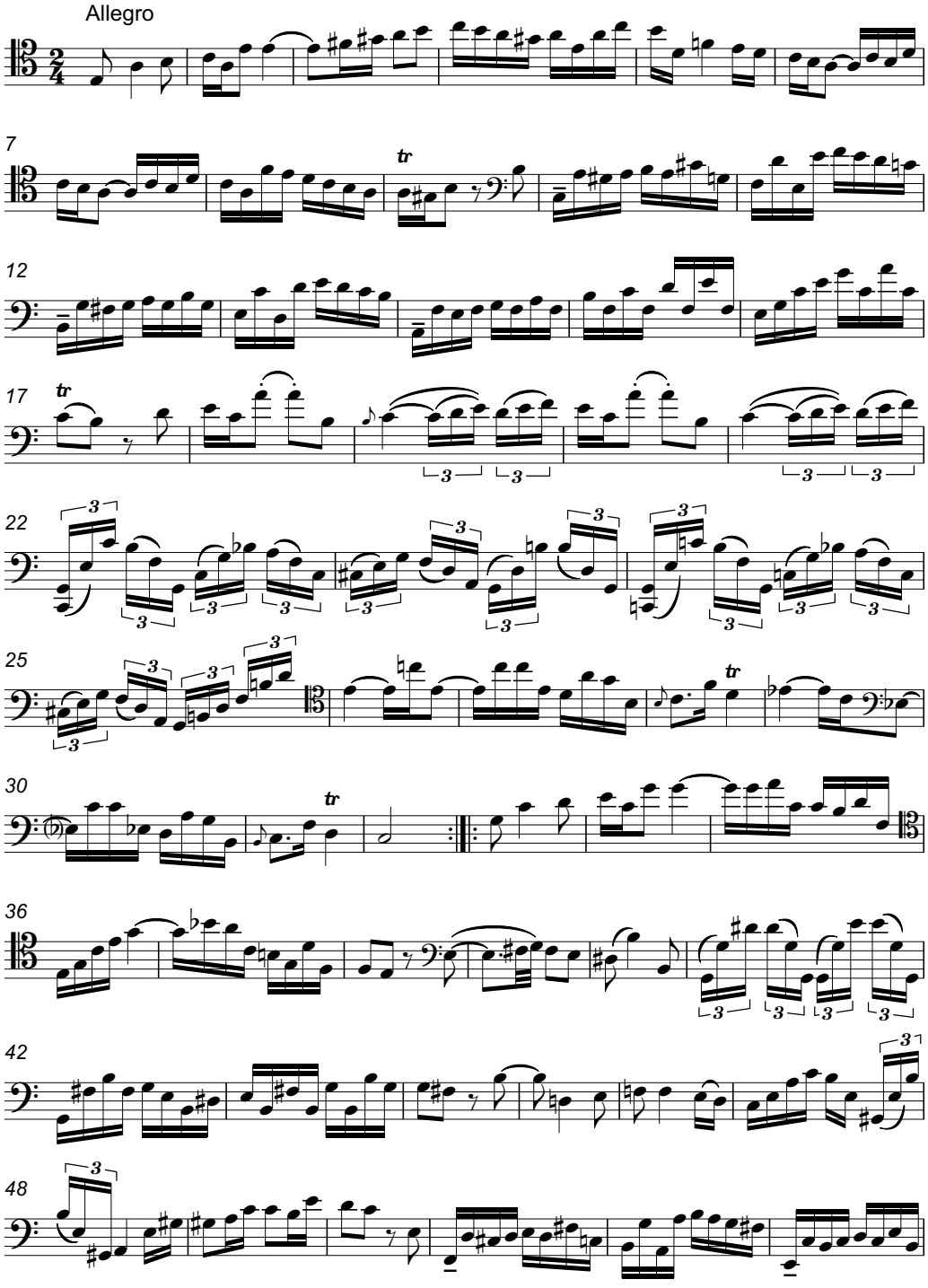
Andante

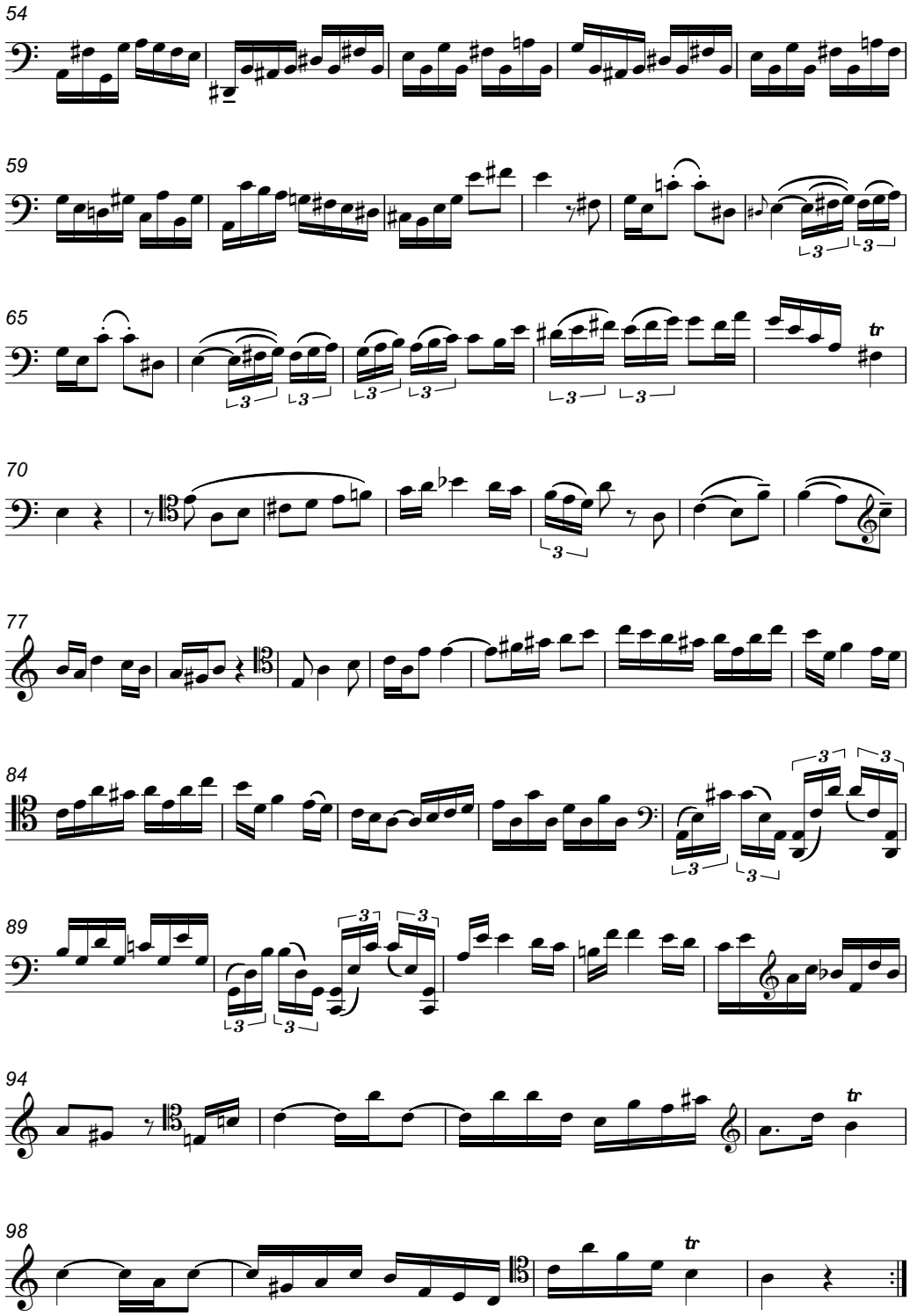


28

II

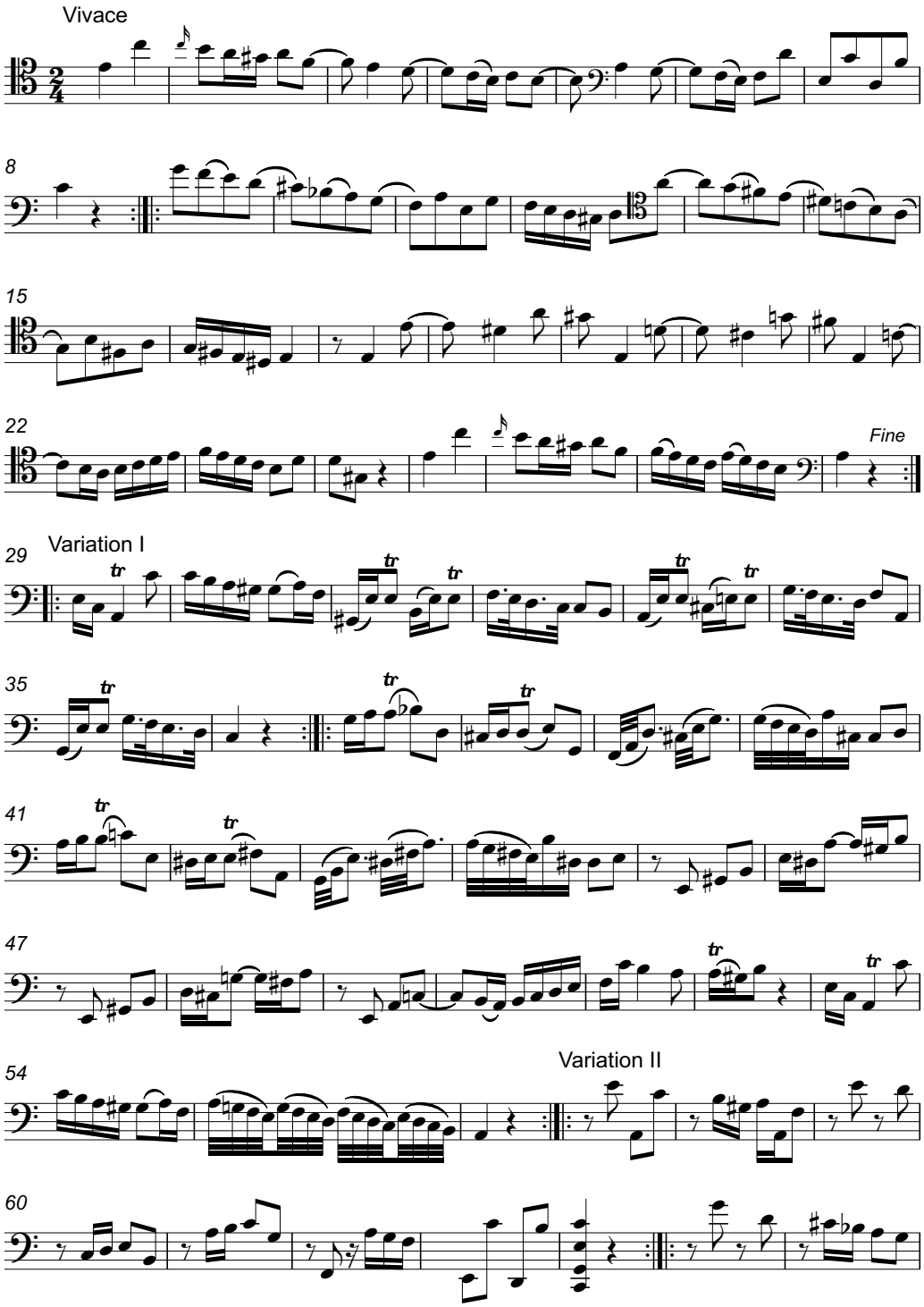
Allegro

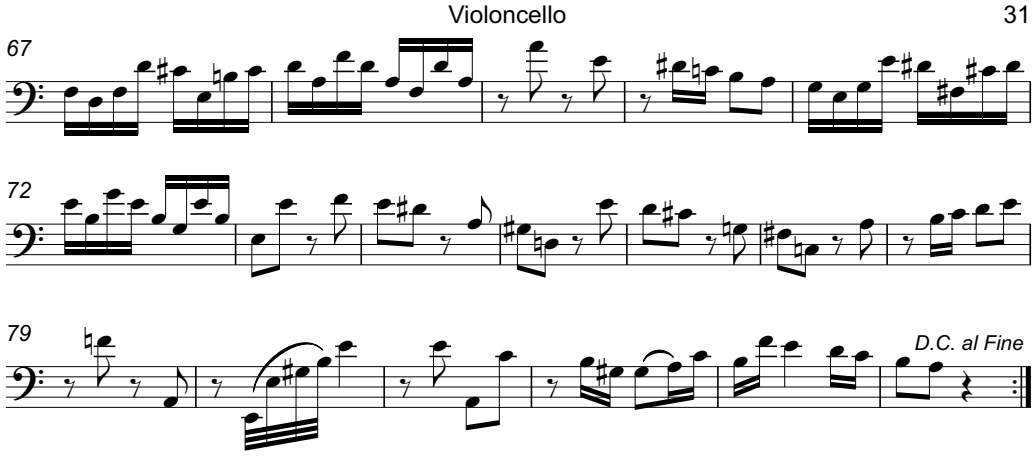



54
59
65
70
77
84
89
94
98

30

III




Violoncello
31
67
72
79
D.C. al Fine

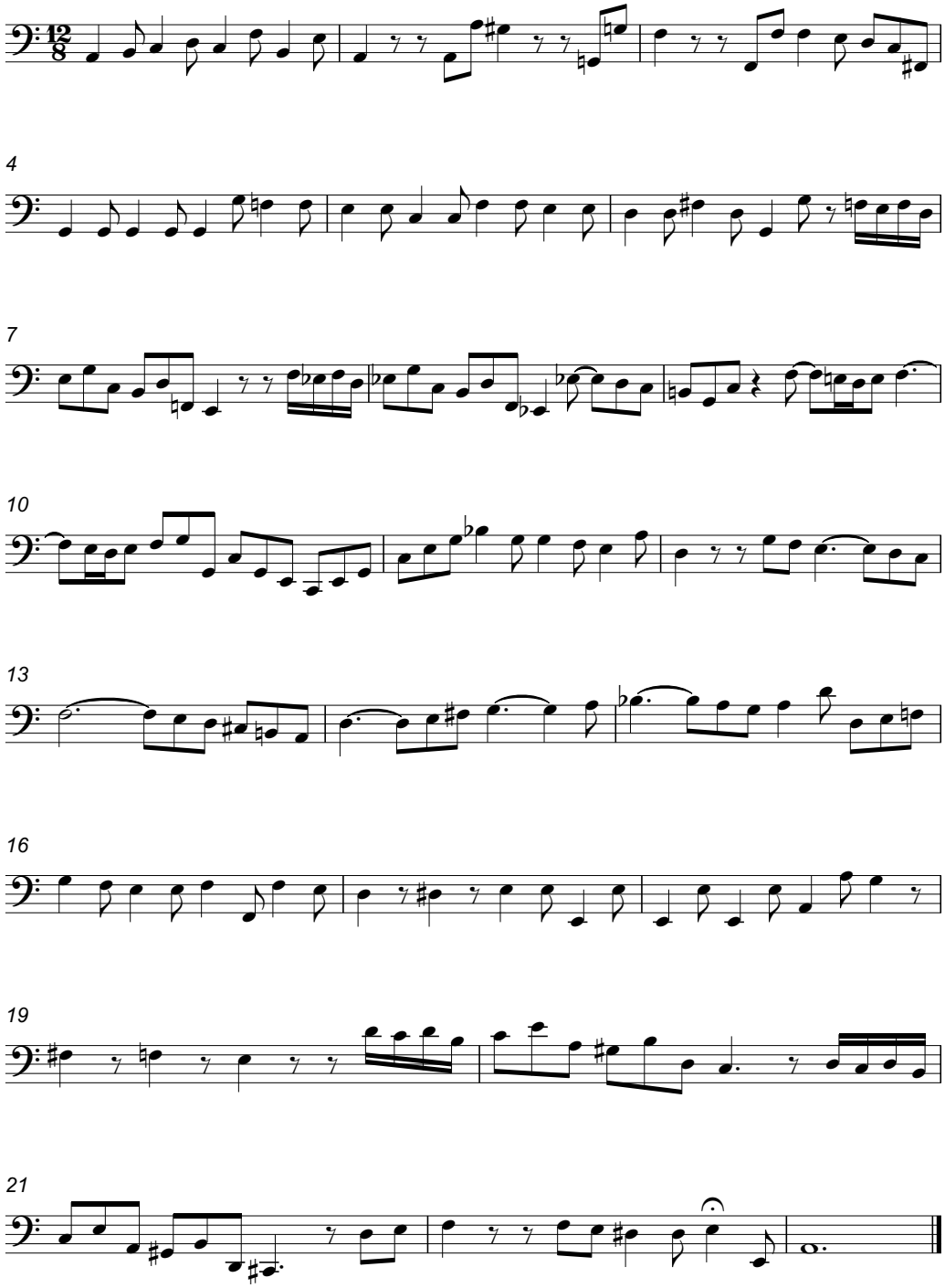
32

Sonata in A-Minor for Violoncello and Basso continuo
Wq 128

Basso continuo

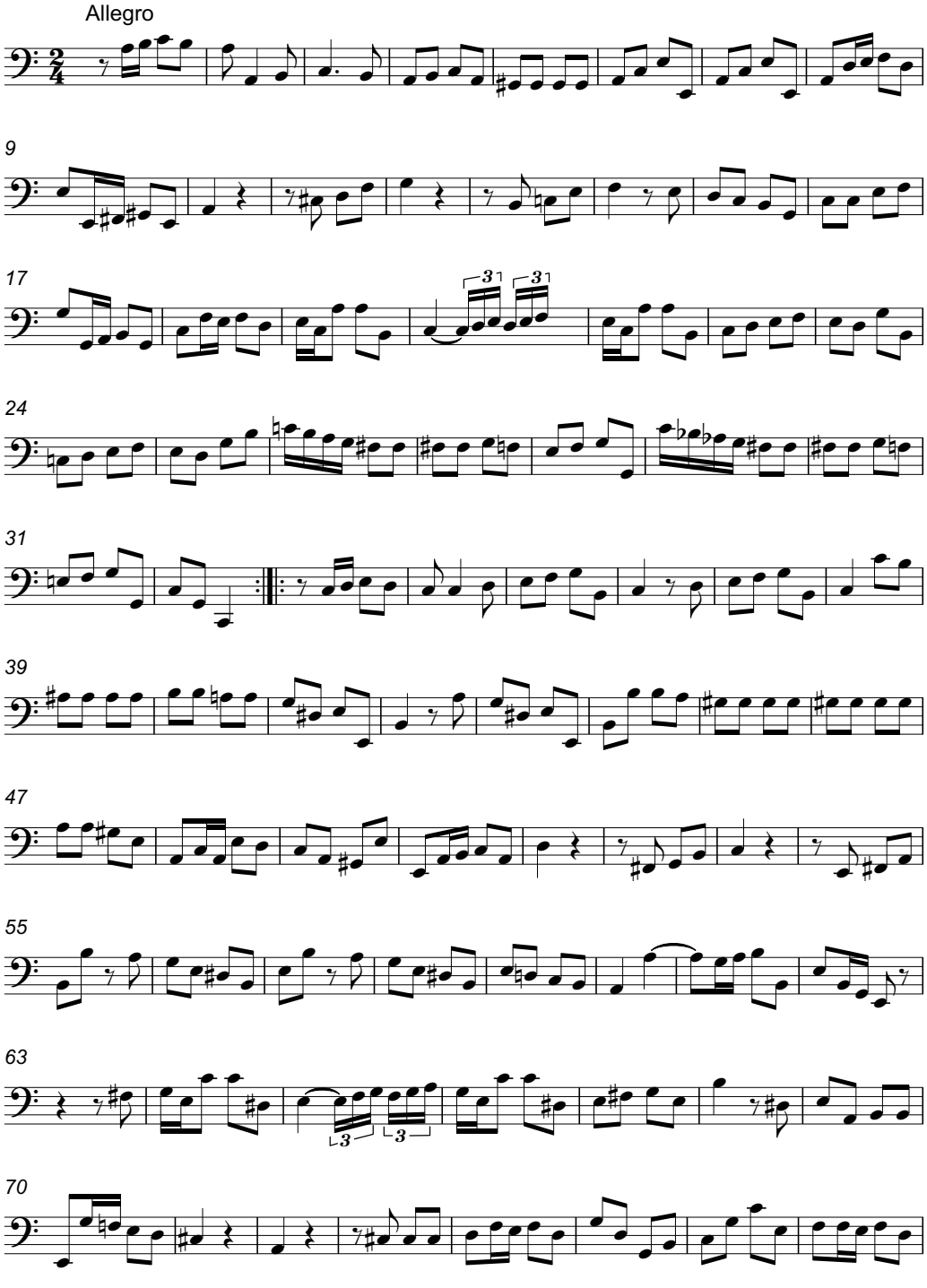
Carl Philipp Emanuel Bach
Arr. Eric Lakanen

Andante



II

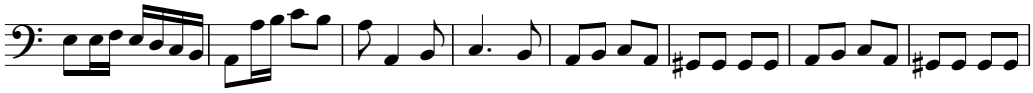
Allegro



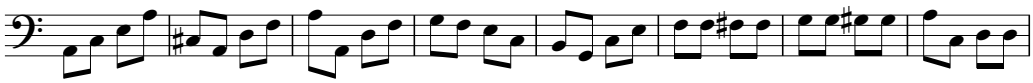
V.S.

34

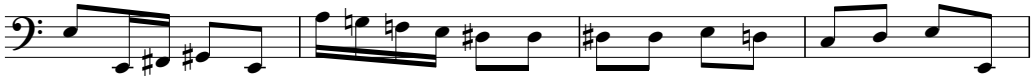
78



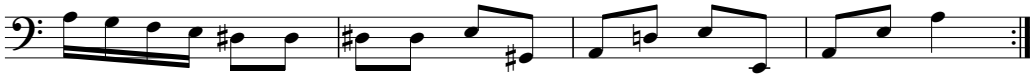
86



94



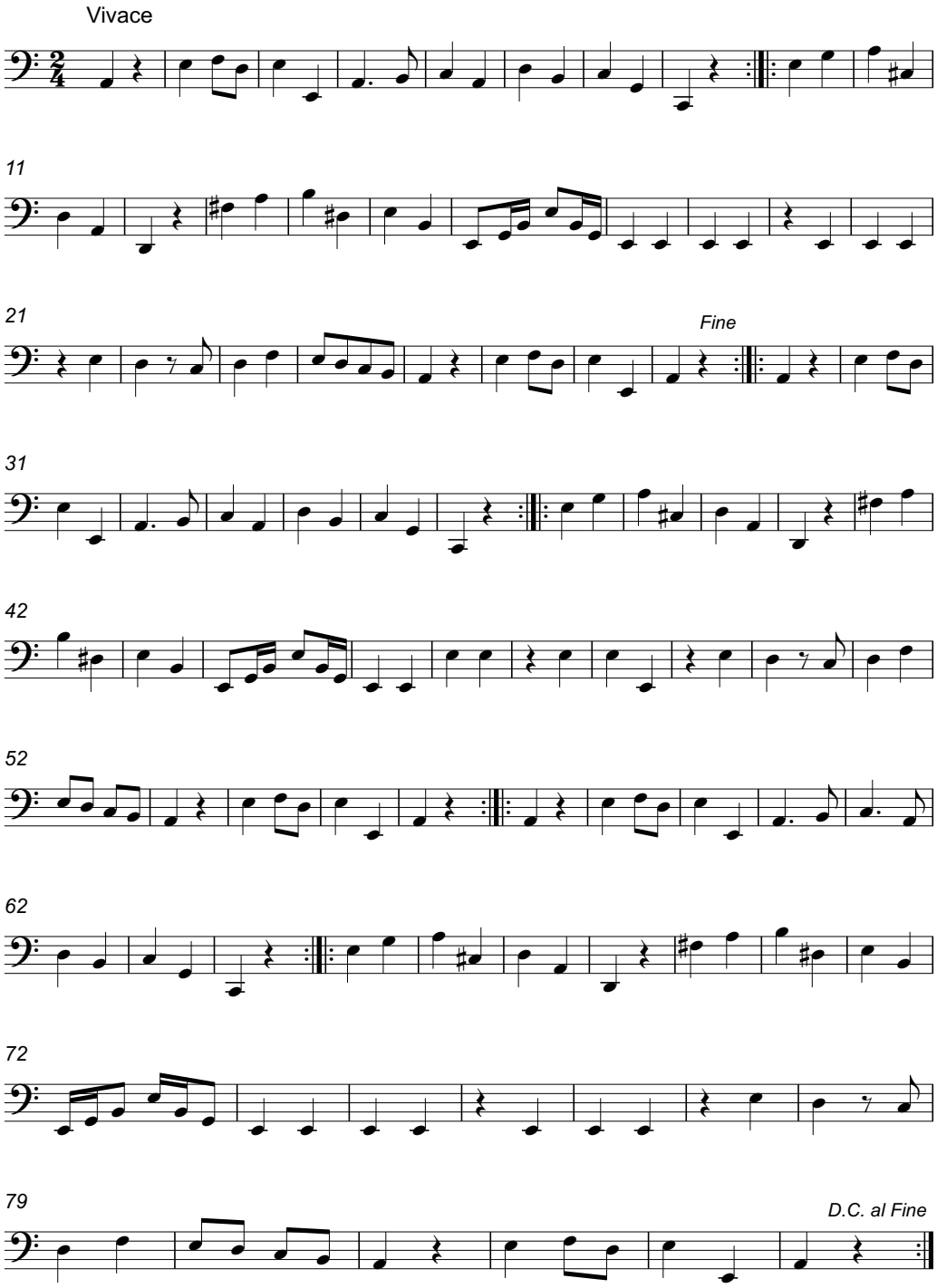
98



35

III

Vivace



BIBLIOGRAPHY

Bach, Carl Philipp Emanuel. *Gamba Sonatas Wq 88, 136, 137.* Munich: G. Helnle Verlag, 2011.

Bach, Carl Philipp Emanuel. *Chamber Music (Solo Sonatas).* Edited by Mary Oleskiewicz. Carl Philipp Emanuel Bach: The Complete Works, ser. II, Volume 1. Los Altos, CA: The Packard Humanities Institute, 2008.

Bach, Carl Philipp Emanuel. *Concertos (Flute Concertos II),* Edited by Barthold Kuijken. Carl Philipp Emanuel Bach: The Complete Works, ser. III, Volume 4.2. Los Altos, CA: The Packard Humanities Institute, 2008.

Bach, Carl Philipp Emanuel. *Concertos (Violoncello Concertos),* Edited by Robert Nosow. Carl Philipp Emanuel Bach: The Complete Works, ser. III, Volume 6. Los Altos, CA: The Packard Humanities Institute, 2008.

Bach, Carl Philipp Emanuel, and Stephen L. Clark. *The Letters of C.P.E. Bach*. Oxford: Clarendon Press, 2004.

Bartlett, Bruce, and Jenny Bartlett. Recording Music on Location: Capturing the Live Performance. Amsterdam: Focal Press, 2014.

Carrington, Jerome. *Trills in the Bach Cello Suites: A Handbook for Performers*. Norman, OK: University of Oklahoma Press, 2009.

Clark, Stephen L. *C.P.E. Bach Studies*. Oxford: Oxford Univ. Press, 1988.

Cowling, Elizabeth. *The Cello*. New York: C. Scribners Sons, 1983.

Donington, Robert. *Baroque Music: Style and Performance, A Handbook*. New York, USA: W.W. Norton, 2000.

Exner, Ellen. "C. P. E. Bach At His Word: A Reconsideration of The Early Berlin Years." *Eighteenth Century Music* 9, no. 2 (2012): 253–260. doi:10.1017/s1478570612000619.

Ferris, David. “C. P. E. Bach and the Art of Strange Modulation.” *Music Theory Spectrum* 22, no. 1 (2000): 60–88. https://doi.org/10.1525/mts.2000.22.1.02a00030.

Fox, Pamela. “C.P.E. Bach’s Compositional Proofreading.” *The Musical Times* 129, No. 1755 (Dec. 1988): 651–655. https://www.jstor.org/stable/966656.

Gallagher, Mitch. Music Tech Dictionary: A Glossary of Audio-Related Terms and Technologies. Boston: Course Technology, PTR, 2014.

.

Grout, Donald Jay., J. Peter Burkholder, and Claude V. Palisca. *A History of Western Music.* New York: W.W. Norton, 2006.

Haydn, Joseph. *Violoncello Concerto in C major.* Munich: G. Helnle Verlag, 1989.

Kramer, Richard. "The New Modulation of the 1770s: C. P. E. Bach in Theory, Criticism, and Practice." *Journal of the American Musicological Society* 38, No. 3 (Autumn, 1985): 551–592. https://www.jstor.org/stable/831479.

Laurie, Margaret, and Stoddard Lincoln. "Eccles Family." *Oxford Music Online*, 2001. https://doi-org.proxy.bsu.edu/10.1093/gmo/9781561592630.article.08509.

Ledbetter, David. *Unaccompanied Bach: Performing the Solo Works*. New Haven, Conn: Yale University Press, 2009.

Moskovitz, Marc D. *Beethovens Cello: Five Revolutionary Sonatas and Their World*. Boydell & Brewer, Incorporated, 2017.

Newman, William S., *The Sonata in the Classic Era.* 3rd ed. New York: W.W. Norton, 1983.

Newman, William S., *The Sonata in the Baroque Era.* 4th ed. New York: W.W. Norton, 1983.

Ottenberg, Hans-Günter. *C.P.E. Bach*. Oxford: Oxford University Press, 1987.

Pleeth, William, and Pyron, Nona. Cello New York: Schirmer Books, 1984.

Richards, Annette. *C.P.E. Bach Studies*. Cambridge: Cambridge University Press, 2009.

Schulenberg, David. "C.P.E. Bach: Some Open Questions." *Early Music* 16, No. 4 (Nov. 1988): 542–551. https://www.jstor.org/stable/3127330.

Schulenberg, David. *The Instrumental Music of Carl Philipp Emanuel Bach*. Ann Arbor, MI: UMI Research Pr., 1997.

Schulenberg, David. *The Music of Carl Philipp Emanuel Bach*. Rochester: University of Rochester Press, 2014.

Stowell, Robin. *The Cambridge Companion to the Cello*. Cambridge: Cambridge University Press, 2009.

Streicher, Ron, and F. Alton Everest. The New Stereo Soundbook. Pasadena, CA: Audio Engineering Associates, 2006.

Suzuki, Dr. Shinichi. Suzuki Cello School Cello Part & CD, Volume 7 (Revised) Incl. CD. Van Nuys: Alfred Music Publishing Company, 2003.

Suzuki, Dr. Shinichi. Suzuki Cello School Cello Part & CD, Volume 8 (Revised) Incl. CD. Van Nuys: Alfred Music Publishing Company, 2003.

Vanscheeuwijck, Marc. “Recent re-evaluations of the Baroque cello and what they might mean for performing the music of J. S. Bach.” *Early Music* 30, no.2 (May 2010): 181–192. https://www.jstor.org/stable/40731346.

Vivaldi, Antonio. *Complete Sonatas for Violoncello and Basso continuo.* Basel: Barenreiter, 2003.

Walden, Valerie. *One Hundred Years of the Violoncello: A History of Technique and Performance Practice, 1740–1840*. Cambridge: Cambridge University Press, 1998.

Winold, Allen. *Bach’s Cello Suites: Analyses and Explorations*. Bloomington: Indiana University Press, 2007.

Wolff, Christoph, and Ulrich Leisinger. "Bach, Carl Philipp Emanuel." *Oxford Music Online*, 2001. doi:10.1093/gmo/9781561592630.article.6002278185.

Wollenberg, Susan. “Changing Views of C.P.E. Bach.” *Music & Letters* 69, no. 4 (Oct. 1988): 461–464. https://www.jstor.org/stable/854897.

Wotquenne, Alfred. *Thematisches Verzeichnis Der Werke Von Carl Philipp Emanuel Bach: (1714–1788)*. Wiesbaden: Breitkopf Und Härtel, 1988.